



BY APPOINTMENT
TO
H.M. THE QUEEN



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ALEXANDRA.

"HIS MASTER'S VOICE."

*Double-Sided
Celebrity Records*

1924

THE GRAMOPHONE COMPANY, LTD.,
LONDON, W.1.



DOUBLE-SIDED CELEBRITY RECORDS

*A Library of Great
Music performed by
Artists of
International Fame.*

This Catalogue contains all Double-Sided Celebrity Records issued up to and including March 31st, 1924. The Single-Sided Celebrity Records are also included, and will be found under the records of the following artists:—CLARA BUTT (all records), CARUSO and MELBA (Duet 054129), CARUSO, TETRAZZINI, AMATO, JOURNET, BADA, JACOBY (Sextet 2-054034), KUBELIK, one record only (3-7966), and TETRAZZINI, one record only (2-033027).

Alphabetical List of . . .

"HIS MASTER'S VOICE"

International Celebrity Artists

ALDA	CORSI, A. P.	GALLI-CURCI	KURZ	RUMFORD
AMATO	CORTOT	GALVANY	LUNN	SAMMARCO
ANSSEAU	CULP	GARRISON	MARSH	SCHIPA
BAKLÄNOFF	DALMORES	GIGLI	MARTINELLI	SCHUMANN-HEINK
BARTOLOMASI	DE GOGORZA	GILLY	MCCORMACK	SCOTTI
BATTISTINI	DE LUCA	GLUCK	MELBA	SEMBRICH
BONINSEGNA	DE' MURO	HEIFETZ	MOSCISCA	SMIRNOFF
BORI	DESTINN	HEMPEL	PADEREWSKI	TAMAGNO
BRASLAU	DRAGONI	HISLOP	PAOLI	TETRAZZINI
BUTT	EAMES	HOMER	PARETO	THIBAUD
CALVÉ	EDVINA	HUGUET	PATTI	WERRENKATH
CARUSO	ELMAN	JADLOWKER	PLANÇON	WHITEHILL
CASAZZA	FARRAR	JERITZA	POLI-RANDACIO	WILLIAMS
CHALIAPINE	FLETA	JOHNSON	POWELL	ZANELLI
CHEMET	FLONZALEY	JOURNET	RACHMANINOFF	ZIMBALIST
CIGADA	QUARTET	KNÜPFER	REIMERS	
CLEMENT	FRANZ	KREISLER	ROSLING	
CORSI, E.	GADSKI	KUBELIK	RUFFO	

PRICES

DOUBLE-SIDED RECORDS.

Label	Price
Red (D.A.) 10-inch - - - - -	6/-
Red (D.B.) 12-inch - - - - -	8/6
Buff (D.J.) 10-inch - - - - -	7/-
Buff (D.K.) 12-inch - - - - -	10/-
Pale Green (D.M.) 12-inch - - - - -	11/6
Pale Blue (D.O.) 12-inch - - - - -	13/6
White (D.Q.) 12-inch - - - - -	16/-

SINGLE-SIDED RECORDS included in this Catalogue.

Red Label 10-inch - - - - -	5/6
" 12-inch - - - - -	7/6
Pale Green 12-inch - - - - -	10/6
Dark Blue (C. Butt) 12-inch - - - - -	12/6
White (Sextet) 12-inch - - - - -	15/-

A

ALDA, FRANCES, Soprano (Ahl'-dah)

Frances Alda was born at Christchurch, New Zealand. She was trained under Madame Marchesi, and made her debut at the Opéra Comique in Paris, 1904. Since then she has appeared with marked success at the leading Opera Houses of the Old and New Worlds, and has taken many of the principal rôles in the great Operas. Apart from her operatic triumphs, Madame Alda's success on the concert platform has been a very great one. Possessed of a rich and cultivated voice, she is heard to excellent advantage on the records she has made for "His Master's Voice."

THE ALDA RECORDS

Number Size Label

- DB635 12 Red *Altra notte in fondo al mare, L' ("MEFISTOFEL" -Boito) (in Italian)*
and *Elle a fui ("Contes d'Hoffmann" -Offenbach) (in French) -Frances Alda*
- DA136 10 Red *Ancora un passo or via ("MADAMA BUTTERFLY" -Puccini) (in Italian)*
and *O mio babbino caro ("Gianni Schicchi" -Puccini) (in Italian) -Frances Alda*
- DB596 12 Red *Bel di vedremo, Un ("MADAMA BUTTERFLY" -Puccini) (in Italian)*
and *Tutti i fiori ("Madama Butterfly" -Puccini) (in Italian) -Alda and Braslau*
- DA135 10 Red *Bless you (Ivor Novello) and I love you truly (Bond) -Frances Alda*
- DB635 12 Red *Elle a fui ("Contes d'Hoffmann" -Offenbach) (in French)*
and *L'Altra notte in fondo al mare ("Mefistofele" -Boito) (in Italian)*
-Frances Alda
- DA135 10 Red *I love you truly (Bond) and Bless you (Ivor Novello) -Frances Alda*
- DB155 12 Red *Je dis que rien ne m'épouvante (Air de Michaëla) ("CARMEN" -Bizet) (in French)*
and *Si, mi chiamano Mimi ("Bohème" -Puccini) (in Italian) -Frances Alda*
- DA138 10 Red *Mighty lak a Rose (Nevin) and Somewhere a voice is calling (Tate) -Frances Alda*
- DA136 10 Red *O mio babbino caro ("GIANNI SCHICCHI" -Puccini) (in Italian)*
and *Ancora un passo or via ("Madama Butterfly" -Puccini) (in Italian)*
-Frances Alda
- DA503 10 Red *O murmuring breezes -Op. 21, No. 4 (Jensen) (with Piano)*
and *Tes yeux (Rabey) (Violin Obligato by Mischa Elman) (in French with piano) -Frances Alda*
- DB155 12 Red *Si, mi chiamano Mimi ("BOHEME" -Puccini) (in Italian)*
and *Je dis que rien ne m'épouvante (Air de Michaëla) ("Carmen" -Bizet) (in French) -Frances Alda*
- DA138 10 Red *Somewhere a voice is calling (Tate)*
and *Mighty lak a Rose (Nevin) -Frances Alda*
- DA593 10 Red *Tes yeux (Rabey) (Violin Obligato by Mischa Elman) (in French with piano)*
and *O murmuring breezes -Op. 21, No. 4 (Jensen) -Frances Alda*

ALDA AND BRASLAU

- DB596 12 Red *Tutti i fiori ("MADAMA BUTTERFLY" -Puccini) (in Italian)*
and *Un bel di vedremo ("Madama Butterfly" -Puccini) (in Italian)*
-Frances Alda

ALDA AND CARUSO

- DK119 12 Buff *Ah! che la morte ognora (Miserere) ("TROVATORE" -Verdi) (in Italian with chorus and orch.) (82)*
and *Ai nostri monti ritorneremo ("Trovatore" -Verdi) (in Italian)*
-Caruso and Schumann-Heink

ALDA AND MARTINELLI

- DK100 12 Buff *O quanti occhi fidi ("MADAMA BUTTERFLY" -Puccini) (in Italian)*
and *O soave fanciulla ("Bohème" -Puccini) (in Italian) -Alda and Martinelli*
- DK100 12 Buff *O soave fanciulla ("BOHEME" -Puccini) (in Italian)*
and *O quanti occhi fidi ("Madama Butterfly" -Puccini) (in Italian)*
-Alda and Martinelli

TRIO BY ALDA, CARUSO AND JOURNET

- DM126 12 P. Gn. *Qual voluttà trascorrere ("LOMBARDI" -Verdi) (in Italian)*
and *Je viens célébrer la victoire ("Samson et Dalila" -Saint-Saëns) (in French)*
-Caruso-Homer-Journet

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS.

THE ALDA RECORDS—Continued

QUARTETS BY ALDA, CARUSO, JACOBY AND JOURNET

Number	Size Label	
DMI100	12 P. Gn.	Che vuol dir ciò ("MARTA"—Flotow) (in Italian) (80) and Stam giunti, o giovinette ("Marta"—Flotow) (in Italian) (80) —Alda-Caruso-Jacoby-Journet
DMI101	12 P. Gn.	Presto, presto andiam ("MARTA"—Flotow) (in Italian) and T'ho raggiunta sciagurata! ("Marta"—Flotow) (in Italian) —Alda-Caruso-Jacoby-Journet
DMI100	12 P. Gn.	Siam giunti, o giovinette ("MARTA"—Flotow) (in Italian) (80) and Che vuol dir ciò ("Marta"—Flotow) (in Italian) (80) —Alda-Caruso-Jacoby-Journet
DMI101	12 P. Gn.	T'ho raggiunta sciagurata! ("MARTA"—Flotow) (in Italian) and Presto, presto andiam ("Marta"—Flotow) (in Italian) —Alda-Caruso-Jacoby-Journet

AMATO, PASQUALE, Baritone (Ah-mah'-toh, Pas-quah'-lay)

Born at Naples, Amato was destined by his parents to become a Civil Engineer, but was prevailed upon by his friends to enter the Naples Conservatoire of Music. After three years' training he made his debut at the Bellini Theatre in 1900. He made a deep impression on that occasion. Since then, South America and Milan have hailed him with delight; and New York has acclaimed him with enthusiasm. Amato sings with great beauty of voice, all the wonderful purity and stirring resonance of which have been vividly reproduced on "His Master's Voice" records.

THE AMATO RECORDS

Number	Size Label	
DB637	12 Red	Adamastor, re delle acque profonde ("AFRICANA"—Meyerbeer) (in Italian) and Tre sbirri, una carrozza ("Tosca"—Puccini) (in Italian with chorus and orch.) —Pasquale Amato
DA126	10 Red	Ah, pescator, affonda l'esca ("GIOCONDA"—Ponchielli) (in Italian with chorus and orch.) and Aprila, bella, la fenestrella, Serenata ("Gioielli della Madonna"—Wolf-Ferrari) (in Italian with chorus and orch.) —Pasquale Amato
DA126	10 Red	Aprila, bella, la fenestrella, Serenata ("GIOIELLI DELLA MADONNA"—Wolf-Ferrari) (in Italian with chorus and orch.) and Ah, pescator, affonda l'esca ("Gioconda"—Ponchielli) (in Italian with chorus and orch.) —Pasquale Amato
DA504	10 Red	Cavallo scalpita, Il ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian with chorus and orch.) and Torna a Surriento (G. B. and E. Di Curtis) (in Italian) —Pasquale Amato
DB157	12 Red	Con voi ber, affè mi fia caro ("CARMEN"—Bizet) (in Italian) and Eri tu che macchiavi quell'anima ("Bello in Maschera"—Verdi) (in Italian) —Pasquale Amato
DB158	12 Red	Cortigiani, vil razza dannata ("RIGOLETTO"—Verdi) (in Italian) and Povero Rigoletto ("Rigoletto"—Verdi) (in Italian with chorus and orch.) —Pasquale Amato
DB146	12 Red	Credo in un Dio crudel ("OTELLO"—Verdi) (in Italian) and Di Provenza il mar ("TRAVIATA"—Verdi) (in Italian) —Pasquale Amato
DB146	12 Red	Di Provenza il mar ("TRAVIATA"—Verdi) (in Italian) and Credo in un Dio crudel ("Otello"—Verdi) (in Italian) —Pasquale Amato
DB157	12 Red	Eri tu che macchiavi quell'anima ("BALLO IN MASCHERA"—Verdi) (in Italian) and Con voi ber, affè mi fia caro ("Carmen"—Bizet) (in Italian) —Pasquale Amato
DB156	12 Red	Largo al factotum della città ("BARRIERE DI SIVIGLIA"—Rossini) (in Italian) and Si può? (Prologo) ("PAGLIACCI"—Leoncavallo) (in Italian) —Pasquale Amato
DB636	12 Red	O vecchio cor che batti ("DUE FOSCARI"—Verdi) (in Italian) and Sei vendicata assai ("Dinorah"—Meyerbeer) (in Italian) —Pasquale Amato
DB158	12 Red	Povero Rigoletto ("RIGOLETTO"—Verdi) (in Italian with chorus and orch.) and Cortigiani, vil razza dannata ("Rigoletto"—Verdi) (in Italian) —Pasquale Amato
DB636	12 Red	Sei vendicata assai ("DINORAH"—Meyerbeer) (in Italian) and O vecchio cor che batti ("Due Foscari"—Verdi) (in Italian) —Pasquale Amato
DB156	12 Red	Si può? (Prologo) ("PAGLIACCI"—Leoncavallo) (in Italian) and Largo al factotum della città ("Barbiere di Siviglia"—Rossini) (in Italian) —Pasquale Amato
DA504	10 Red	Torna a Surriento (G. B. and E. Di Curtis) (in Italian) and Il Cavallo scalpita ("Cavalleria Rusticana"—Mascagni) (in Italian with chorus and orch.) —Pasquale Amato
DB637	12 Red	Tre sbirri, una carrozza ("Tosca"—Puccini) (in Italian with chorus and orch.) and Adamastor, re delle acque profonde ("Africana"—Meyerbeer) (in Italian) —Pasquale Amato

THE AMATO RECORDS—Continued

Am

AMATO AND CARUSO

- Number Size Label
DM106 12 P. Gn. Invano, Alvaro ("FORZA DEL DESTINO"—Verdi) (in Italian) (81)
 and *Le Minaccie, i fieri accenti* ("Forza del Destino"—Verdi) (in Italian)
 —Amato and Caruso
DM106 12 P. Gn. Minaccie, i fieri accenti, Le ("FORZA DEL DESTINO"—Verdi) (in Italian) (81)
 and *Invano, Alvaro* ("Forza del Destino"—Verdi)—Amato and Caruso

AMATO AND FARRAR

- DK124** 12 Buff Dolce idillio, Il ("SEGRETO DI SUSANNA"—Wolf-Ferrari) (in Italian with chorus
 and orch.) and *Il cor nel contento* ("Donne Curiose"—Wolf-Ferrari) (in
 Italian)—Farrar and Jadowaker
DK107 12 Buff Si tu m'aimes ("CARMEN"—Bizet) (in French with chorus and orch.)
 and *Je t'aime encore* ("Carmen"—Bizet) (in French with chorus and orch.)
 —Farrar and Martinelli

AMATO AND GADSKI

- DK126** 12 Buff Ciel! mio padre ("AIDA"—Verdi) (in Italian)—
 and *Su dunque! surgette egizie coorti!* ("Aida"—Verdi) (in Italian)
 —Amato and Gadski
DK126 12 Buff Su dunque! surgette egizie coorti! ("AIDA"—Verdi) (in Italian)
 and *Ciel! mio padre* ("Aida"—Verdi) (in Italian)—Amato and Gadski

AMATO AND JOURNET

- DK101** 12 Buff À votre santé! (Scène des épées) ("FAUST"—Gounod) (in French with chorus
 and orch.) and *Ah! l'alto ardo* ("Favorita"—Donizetti) (in Italian)
 —Amato and Matzenauer
DK110 12 Buff Suoni la tromba, e intrepido ("PURITANI"—Bellini) (in Italian)
 and *Inaffia l'ugola!* ("Otello"—Verdi) (in Italian)—Amato and Setti

AMATO AND MATZENAUER

- DK101** 12 Buff Ah! l'alto ardo ("FAVORITA"—Donizetti) (in Italian)
 and *À votre santé!* (Scène des épées) ("Faust"—Gounod) (in French with
 chorus and orch.)—Amato and Journet

AMATO AND SETTI

- DK110** 12 Buff Inaffia l'ugola! ("OTELLO"—Verdi) (in Italian)
 and *Suoni la tromba, e intrepido* ("Puritani"—Bellini) (in Italian)
 —Amato and Journet

SEXTET BY AMATO, TETRAZZINI, CARUSO, JOURNET, BADA AND JACOBY

- 2-054034** 12 White Chi mi frena ("LUCIA DI LAMMERMOOR") (in Italian) Donizetti
 (Single-sided)

ANSSEAU, FERNAND, Tenor (Ahn-soh)

Fernand Anseu was born in Belgium, at Boussu-Bois, near Mons, in 1890. He studied at the Brussels Conservatoire as a pupil of Professor Demest. He was engaged at the Theatre at Dijon (France) in 1913, and returned to Belgium the following year, where he was overtaken by the invasion of the enemy, to the great detriment of his theatrical career.

During the German occupation Anseu sang specially in Brussels and the Provinces at concerts in support of Belgian charities. He is a great favourite in musical circles in Brussels; and was chosen, after the German defeat, as the tenor on the occasion of the solemn re-opening of the Théâtre de la Monnaie, which for four years had been exclusively reserved for German actors. He was engaged at the same theatre for the 1918-19 season, when his superb voice at once placed him in the first rank of operatic tenors.

The management of Covent Garden invited him to London for the 1919 season, during which he filled the principal rôles of French Opera with ever growing success. It was during his stay in London that he sang for the Gramophone Company ("His Master's Voice") several of the favourite pieces from his repertory. He is, at present, one of the principals at the Opera House, in Paris.

Mr. Ernest Newman, one of our keenest critics, compares M. Anseu's singing to fine violin playing.

HIS MASTER'S VOICE RED LABEL RECORDS

THE ANSSEAU RECORDS

An

Number Size Label

- DB486 12 Red Ah! lève-toi, soleil ("ROMÉO ET JULIETTE"—Gounod) (in French)
and En fermant les yeux (Le Réve) ("Manon"—Massenet) (in French)
—Fernand Anseau
- DB484 12 Red Au Drapeau (Marie Cornélis) (Chant Patriotique) (Dédié à S.M. Albert Roi des Belges) (in French)
and Panis Angelicus (Marie Cornélis) (in Latin with harp, violin and piano)
—Fernand Anseau
- DB482 12 Red Champs paternels! ("JOSEPH"—Méhul) (in French)
and La fleur que tu m'avais jetée (Air de la fleur) ("Carmen"—Bizet)
—Fernand Anseau
- DB483 12 Red Ciel luisant d'étoiles, Le ("TOSCA"—Puccini) (in French)
and Me grimer ("Paillasse"—Leoncavallo) (in French)—Fernand Anseau
- DB486 12 Red En fermant les yeux (Le Réve) ("MANON"—Massenet) (in French)
and Ah! lève-toi, soleil ("Roméo et Juliette"—Gounod) (in French)
—Fernand Anseau
- DB482 12 Red Fleur que tu m'avais jetée, La (Air de la fleur) ("CARMEN"—Bizet) (in French)
and Champs paternels! ("Joseph"—Méhul) (in French)—Fernand Anseau
- DB487 12 Red J'ai perdu mon Eurydice ("Orphée"—Gluck) (in French)
and Nature Immense ("La Damnation de Faust"—Berlioz) (in French)
—Fernand Anseau
- DB485 12 Red J'aurais sur ma poitrine—Désolation de Werther ("WERTHER"—Massenet) (in French)
and O Nature, pleine de grâce—Invocation ("Werther"—Massenet) (in French)—Fernand Anseau
- DB483 12 Red Me grimer ("PAILLASSE"—Leoncavallo) (in French)
and Le ciel luisant d'étoiles ("Tosca"—Puccini) (in French)—Fernand Anseau
- DB487 12 Red Nature Immense ("La Damnation de Faust"—Berlioz) (in French)
and J'ai perdu mon Eurydice ("Orphée"—Gluck) (in French)
—Fernand Anseau
- DB523 12 Red Ne pouvant réprimer les élans de la foi (Air de Jean) ("HÉRODIADE"—Massenet) (in French)
and Vois ma misère, hélas (Air de la Meule) ("Samson et Dalila"—Saint-Saëns) (in French with chorus and orch)—Fernand Anseau
- DB485 12 Red O Nature, pleine de grâce—Invocation ("WERTHER"—Massenet) (in French)
and J'aurais sur ma poitrine—Désolation de Werther ("Werther"—Massenet) (in French)—Fernand Anseau
- DB484 12 Red Panis Angelicus (Marie Cornélis) (in Latin with harp, violin, and piano)
and Au Drapeau (Marie Cornélis) (Chant Patriotique) (Dédié à S.M. Albert Roi des Belges) (in French)—Fernand Anseau
- DB523 12 Red Vois ma misère, hélas (Air de la Meule) ("SAMSON ET DALILA"—Saint-Saëns) (in French with chorus and orch.)
and Ne pouvant réprimer les élans de la foi (Air de Jean) ("Hérodiade"—Massenet) (in French)—Fernand Anseau

B

BAKLÁNOFF, GEORGE, Baritone (Bah-klahn'-ov)

This artist was born at Kieff in 1883. Even in childhood he gave indications of a great talent for music; but his parents wished him to take up the legal profession, and therefore on the conclusion of his school career he entered the University of Petrograd, which he left with distinction in 1905. Unable, however, to suppress his bent for music, whilst at the University he took singing lessons from the renowned Professor Prianishnikoff of Petrograd, and afterwards completed his musical education in Milan.

In 1907 he made his début with huge success in the operas, "The Demon," "Carmen" and "Faust," in the Moscow Imperial Opera House, and immediately thereafter accepted a proposal for an extended tour abroad. Baklánoff has also appeared with great success in America.

Baklánoff is now undoubtedly one of the greatest baritones in the world, and there is no notable operatic stage in Europe where he has not appeared with success.

It is interesting to know that M. Baklánoff is a keen athlete, and has more than once gained laurels as a tennis player.

THE BAKLÁNOFF RECORDS

Number Size Label

- DA464 10 Red Alas! there is no doubt. ("EUGEN ONEGIN"—Tchaikovsky) (in Russian)
and Deh! vien alla finestra ("Don Giovanni"—Mozart) (in Italian)
—George Baklánoff

THE BAKLÁNÖFF RECORDS—Continued

Number Size Label

- DA464** 10 Red Deh! vieni alla finestra ("DON GIOVANNI"—Mozart) (in Italian)
and *Alas! there is no doubt* ("Eugen Onegin"—Tchaikovsky) (in Russian)
—George Baklánoff
- DA465** 10 Red Do not weep, child ("DEMON"—Rubinstein) (in Russian)
and *I am he whom you called* ("Demon"—Rubinstein) (in Russian)
—George Baklánoff
- DB584** 12 Red Era la notte ("OTELLO"—Verdi) (in Italian)
and *Eri tu che macchiavi quell'anima* ("Ballo in Maschera"—Verdi) (in Italian)
—George Baklánoff
- DB584** 12 Red Eri tu che macchiavi quell'anima ("BALLO IN MASCHERA"—Verdi) (in Italian)
and *Era la notte* ("Otello"—Verdi) (in Italian)
—George Baklánoff
- DA465** 10 Red I am he whom you called ("DEMON"—Rubinstein) (in Russian)
and *Do not weep, child* ("Demon"—Rubinstein) (in Russian)
—George Baklánoff
- DA467** 10 Red Lakmé, ton doux regard se voile ("LAKMÉ"—Delibes) (in French)
and *Voici des roses* ("Damnation de Faust"—Berlioz) (in French)
—George Baklánoff
- DA466** 10 Red Veau d'or, Le ("FAUST"—Gounod) (in French)
and *Vous qui faites l'endormie* ("Faust"—Gounod) (in French)
—George Baklánoff
- DA467** 10 Red Voici des roses ("DAMNATION DE FAUST"—Berlioz) (in French)
and *Lakmé, ton doux regard se voile* ("Lakmé"—Delibes) (in French)
—George Baklánoff
- DA466** 10 Red Vous qui faites l'endormie ("FAUST"—Gounod) (in French)
and *Le veau d'or* ("Faust"—Gounod) (in French)
—George Baklánoff

BARTOLOMASI, Soprano

BARTOLOMASI AND DE' MURO

Number Size Label

- DB556** 12 Red Dormivi? Sognavo! ("ISABEAU"—Mascagni) (in Italian)
and *I tuoi occhi* ("Isabeau"—Mascagni) (in Italian)
—Bartolomasi and de' Muro
- DB556** 12 Red I tuoi occhi ("ISABEAU"—Mascagni) (in Italian)
and *Dormivi? Sognavo!* ("Isabeau"—Mascagni) (in Italian)
—Bartolomasi and de' Muro

BARTOLOMASI AND DRAGONI

- DB477** 12 Red Rivedrai le foreste imbalsamate ("AIDA"—Verdi) (in Italian)
and *Credo in un Dio crudel* ("Otello"—Verdi) (in Italian)
—Matteo Dragoni

BATTISTINI, MATTIA, Baritone

Battistini, one of the most perfect singers ever before the public, was born in the year 1857 in Italy, and at twenty-one made his début at the Teatro Argentino in Rome. His success was instantaneous, and he was speedily engaged for the principal operatic stages of Italy, Spain, Portugal and South America.

He paid his first visit to England in 1884, and has visited Covent Garden many times since. His own countrymen were so enamoured at the remarkable results he achieved that they gave him the proud title "La Gloria d'Italia." His singing has always been looked upon as a model of artistic style.

Battistini has created many important rôles, and appeared all over Europe with signal success as Rigoletto, Don Giovanni, Valentino and Eugène Onegin. Battistini's wide repertory includes the part of Werther, originally written for a tenor, but especially re-written for his baritone voice by his friend Massenet. He also sings in such seldom heard operas as "La Favorita," "Don Sebastián" and "Marta."

On his first post-war appearances in London, the veteran baritone was the recipient of an enthusiastic welcome from public and press alike.

Battistini is possessed of a most cultured voice of marvellous capacity, which he uses with exquisite art. "His Master's Voice" records by this famous artist are truly magnificent specimens of the great Italian's powers in their maturity, their fidelity in tone and volume to the living voice of the artist being nothing short of remarkable.

THE BATTISTINI RECORDS

Ba

Number Size Label

- DB197 12 Red A' miei rivali cedere ("RUY BLAS"—Marchetti) (in Italian)
and Oh de' verd' anni miei ("Ernani"—Verdi) (in Italian)—Mattia Battistini
- DB150 12 Red Ah non avea più lagrime ("MARIA DI RUDEZ"—Donizetti) (in Italian with piano)
and O casto fior ("Re di Lahore"—Massenet) (in Italian)—Mattia Battistini
- DB149 12 Red Ah! non mi ridestar! ("WERTHER"—Massenet) (in Italian)
and Visione suggestiva ("Erodiade"—Massenet) (in Italian with piano)
—Mattia Battistini
- DB195 12 Red Ah! per sempre io ti perdei ("PURITANI"—Bellini) (in Italian)
and Bel sogno beato di pace ("Puritani"—Bellini) (in Italian)
—Mattia Battistini
- DB198 12 Red Alla vita che t'arride ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Vieni meco, sol di rose ("Ernani"—Verdi) (in Italian with orch. and chorus)
—Battistini and Corsi
- DB196 12 Red Allor che tu coll' estro ("TANNHÄUSER"—Wagner) (in Italian) (81)
and O santa medaglia ("Faust"—Gounod) (in Italian)—Mattia Battistini
- DB204 12 Red Ambo nati in questa valle ("LINDA DI CHAMOUNIX"—Donizetti) (in Italian)
and O mia Gilda! fanciulla a me rispondi ("Rigoletto"—Verdi) (in Italian)
—Battistini and Mosciwa
- DB206 12 Red Amica, l'ora attesa e questa ("QUO VADIS"—Nougès) (in Italian)
and Mia sposa sarà la mia bandiera (Rotoli) (in Italian with piano)
—Mattia Battistini
- DB213 12 Red Amour, amour! —Melodie (Mon bras pressait ta taille frêle) (Tosti) (in French)
with piano and Ideale (Tosti) (in Italian with piano)—Mattia Battistini
- DB210 12 Red Averla tanto amata ("AFRICANA"—Meyerbeer) (in Italian)
and Quando amor m'accende ("Africana"—Meyerbeer) (in Italian)
—Mattia Battistini
- DB195 12 Red Bel sogno beato di pace ("PURITANI"—Bellini) (in Italian)
and Ah! per sempre io ti perdei ("Puritani"—Bellini) (in Italian)
—Mattia Battistini
- DB147 12 Red Bella e di sol vestita ("MARIA DI ROHAN"—Donizetti) (in Italian) (81)
and Voce fatal di morte ("Maria di Rohan"—Donizetti) (in Italian)
—Mattia Battistini
- DB202 12 Red Come il romito fior ("AMLETO"—Thomas) (in Italian)
and O vin, discaccia la tristezza ("Amleto"—Thomas) (in Italian with orch.
and chorus)—Mattia Battistini
- DB190 12 Red Culto—Romanza (Denza) (in Italian with piano)
and O ma charmanche (Quaranta) (in French with piano)—Mattia Battistini
- DB201 12 Red Di Provenza il mar, il suol chi dal cor ti cancellò? ("TRAVIATA"—Verdi) (in Italian)
and Pura siccome un angelo ("Traviata"—Verdi) (in Italian)
—Battistini and Mosciwa
- DA189 10 Red Egli è salvo ("FORZA DEL DESTINO"—Verdi) (in Italian)
and Si vendetta, tremenda vendetta ("Rigoletto"—Verdi) (in Italian)
—Battistini and Hayes
- DB211 12 Red Epitalmio ("NÉRONE"—Rubinstein) (in Italian with piano)
and O febea pur essa ("Quo Vadis"—Nougès) (in Italian)—Mattia Battistini
- DB212 12 Red Era la notte ("OTELLO"—Verdi) (in Italian)
and Tre sbirri una carrozza (Te Deum Scene) (Act I) ("Tosca"—Puccini)
(in Italian with chorus and orch.)—Mattia Battistini
- DB192 12 Red Gondola nera, La—Ballata (Rotoli) (in Italian)
and Non m'ama più (Tosti) (in Italian with piano)—Mattia Battistini
- DB213 12 Red Ideale (Tosti) (in Italian with piano)
and Amour, amour t—Melodie (Mon bras pressait ta taille frêle) (Tosti) (in French with piano)—Mattia Battistini
- DB199 12 Red Lotta, dei Bardi, La ("TANNHÄUSER"—Wagner) (in Italian)
and Pietà, rispetto, amore ("Macbeth"—Verdi) (in Italian with piano)
—Mattia Battistini
- DB194 12 Red Me come dopo il nembo ("WERTHER"—Massenet) (in Italian)
and Oh tu, bell' astro incantador ("Tannhäuser"—Wagner) (in Italian)
—Mattia Battistini
- DA127 10 Red Mantilla, La (F. M. Alvarez) (in Spanish)
and Vittoria, vittoria! (Carissimi) (in Italian with piano)—Mattia Battistini
- DB206 12 Red Mia sposa sarà la mia bandiera (Rotoli) (in Italian with piano)
and Amica, l'ora attesa e questa ("Quo Vadis"—Nougès) (in Italian)
—Mattia Battistini
- DB192 12 Red Mon bras pressait—Melodie—See "AMOUR, AMOUR"
Non m'ama più (Tosti) (in Italian with piano)
and La gondola nera—Ballata (Rotoli) (in Italian)—Mattia Battistini
- DB150 12 Red O casto fior ("RE DI LAHORE"—Massenet) (in Italian)
and Ah non avea più lagrime ("Maria di Rudenz"—Donizetti) (in Italian with piano)—Mattia Battistini

THE BATTISTINI RECORDS—Continued

Ba

- Number Size Label
 DB211 12 Red O febea pur essa ("QUO VADIS"—Nougues) (in Italian)
 and Epitalamio ("Nérone"—Rubinstein) (in Italian with piano)
 —Mattia Battistini
- DB190 12 Red O ma charmante (Quaranta) (in French with piano) (80)
 and Culto—Romanza (Denza) (in Italian with piano)—Mattia Battistini
- DB196 12 Red O santa medaglia ("FAUST"—Gounod) (in Italian)
 and Allor che tu coll' esro ("Tannhäuser"—Wagner) (in Italian)
 —Mattia Battistini
- DB202 12 Red O vin', disaccia la tristezza ("AMLETO"—Thomas) (in Italian with orch. and
 chorus) (81) and Come il ronito fior ("Amleto"—Thomas) (in Italian)
 —Mattia Battistini
- DB208 12 Red Occhi di fata (Denza) (in Italian with piano)
 and La Serenata (Tosti) (in Italian with piano)—Mattia Battistini
- DB197 12 Red Oh de' verd' anni miei ("ERNANI"—Verdi) (in Italian)
 and A miei rivali cedere ("Ruy Blas"—Marchetti) (in Italian)
 —Mattia Battistini
- DB194 12 Red Oh, tu, bell' astro incantador ("TANNHÄUSER"—Wagner)
 and Ma come dopo il nembo ("Werther"—Massenet) (in Italian)
 —Mattia Battistini
- DB148 12 Red Per me giunto è il dì supreme ("DON CARLOS"—Verdi) (in Italian)
 and Vien, Leonora, a piedi tuoi ("Favorita"—Donizetti) (in Italian)
 —Mattia Battistini
- DB199 12 Red Pietà, rispetto, amore ("MACBETH"—Verdi) (in Italian with piano)
 and La Lotta dei Bardi ("Tannhäuser"—Wagner) (in Italian)
 —Mattia Battistini
- DB210 12 Red Quando amor m'accende ("AFRICANA"—Meyerbeer) (in Italian)
 and Averla tanto amata ("Africana"—Meyerbeer) (in Italian)
 —Mattia Battistini
- DB189 12 Red Resta immobile e ver la terra ("GUGLIELMO TELL"—Rossini) (in Italian)
 and Su queste rose ("Dannazione di Faust"—Berlioz) (in Italian)
 —Mattia Battistini
- DB208 12 Red Serenata, La (Tosti) (in Italian with piano)
 and Occhi di fata (Denza) (in Italian with piano)—Mattia Battistini
- DB189 12 Red Su queste rose ("DANNAZIONE DI FAUST"—Berlioz) (in Italian)
 and Resta immobile e ver la terra ("Guglielmo Tell"—Rossini) (in Italian)
 —Mattia Battistini
- DB212 12 Red Tre sbirra una carrozza (Te Deum Scene) (Act I) ("TOSCA"—Puccini) (in Italian)
 and Era in notte ("Otello"—Verdi) (in Italian)—Mattia Battistini
- DB148 12 Red Vien, Leonora, a piedi tuoi ("FAVORITA"—Donizetti) (in Italian)
 and Per me giunto è il dì supreme ("Don Carlos"—Verdi) (in Italian)
 —Mattia Battistini
- DB149 12 Red Visione fugitiva ("ERODIADI"—Massenet) (in Italian with piano)
 and Ah! non mi ridestar ("Werther"—Massenet) (in Italian)
 —Mattia Battistini
- DA127 10 Red Vittoria, Vittoria! (Carissimi) (in Italian with piano)
 and La Mantilla (F. M. Alvarez) (in Spanish)—Mattia Battistini
- DB147 12 Red Voce fatal di morte ("MARIA DI ROHAN"—Donizetti) (in Italian)
 and Bella e di sol vestita ("Maria di Rohan"—Donizetti) (in Italian)
 —Mattia Battistini
- BATTISTINI AND EMILIA CORSI**
- DB198 12 Red Vieni meco, sol di rose ("ERNANI"—Verdi) (in Italian with orch. and chorus)
 and Alla vita che l'aride ("Ballo in Maschera"—Verdi) (in Italian)
 —Mattia Battistini
- BATTISTINI AND L. DE WITT**
- DB216 12 Red Ebbrezza delirio ("GIOCONDA"—Ponchielli) (in Italian)
 and O! sommo Carlo ("Ernani"—Verdi) (in Italian with orch. and chorus)
 —Battistini—De Witt—Taccani
- BATTISTINI AND LULU HAYES**
- DA189 10 Red Si vendetta, tremenda vendetta ("RIGOLETTO"—Verdi) (in Italian)
 and Egli è salvato ("Forza del Destino"—Verdi) (in Italian)—Mattia Battistini
- BATTISTINI AND MOSCISCA**
- DB203 12 Red Decidi il mio destin ("PAGLIACCI"—Leoncavallo) (in Italian)
 and E allor perché di' tu m'hai stregato? ("Pagliacci"—Leoncavallo) (in
 Italian)—Battistini and Moscisca
- DB203 12 Red E allor perché di' tu m'hai stregato? ("PAGLIACCI"—Leoncavallo) (in Italian)
 and Decidi il mio destin ("Pagliacci"—Leoncavallo) (in Italian)
 —Battistini and Moscisca

HIS MASTER'S VOICE RED LABEL RECORDS

THE BATTISTINI RECORDS—Continued

Ba

Number Size Label

BATTISTINI AND MOSCISCA

- DB294** 12 Red Oh mia Gilda! fanciulla a me rispondi! ("RIGOLETTO"—Verdi) (in Italian)
and Ambo nati in questa valle ("Linda di Chamounix"—Donizetti)
(in Italian)—Mattia Battistini
- DB201** 12 Red Pura siccome un angelo ("TRAVIATA"—Verdi) (in Italian)
and Di Provenza il mar, il suol chi dal cor ti cancellò? ("Traviata"—Verdi)
(in Italian)—Mattia Battistini

TRIO BY BATTISTINI, DE WITT AND TACCANI

- DB216** 12 Red O! sommo Carlo ("ERNANI"—Verdi) (in Italian with chorus and orch.)
and Ebbrezza delirio! ("Gioconda"—Ponchielli) (in Italian)
—Battistini and De Witt

BONINSEGNA, CELESTINA, Soprano (Bon-neen-sayn'-yah)

Boninsegna, for so long one of the leading *prime donne* of La Scala, Milan, was born in 1877 at Reggio d'Emilia. At the age of fifteen she appeared as *Norma* in "Don Pasquale," and was so successful that she persuaded her parents to send her to Pesaro Conservatoire.

After five years' training there she made her debut in "Lohengrin." Mascagni became interested in her, and chose her to create the part of *Rosaura* in his opera "Le Maschere," in Rome in 1901. She has also appeared with success in North and South America, Spain and Portugal, and created a favourable impression in London as *Amelia* in "Un Ballo in Maschera," in 1905, where she afterwards appeared successfully on many occasions. She is rightly regarded as a dramatic soprano of the first rank, one of the finest Italy has produced in our time.

BONINSEGNA RECORDS

Number Size Label

BONINSEGNA AND BOLIS

- DB492** 12 Red M'ami, m'ami ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Vicino a te s'acqueta ("Andrea Chénier"—Giordano) (in Italian)
—Boninsegna and Bolis
- DB492** 12 Red Vicino a te s'acqueta ("ANDREA CHÉNIER"—Giordano) (in Italian)
and M'ami, m'ami ("Ballo in Maschera"—Verdi) (in Italian)
—Boninsegna and Bolis

BORI, LUCREZIA, Soprano (Boh'-ree)

The engagement by "His Master's Voice" of Lucrezia Bori, the beautiful and brilliant young Spanish soprano, is only another evidence of the Company's policy of securing the best artists in the world for its customers.

Madame Bori's real name is, in Spanish, Lucrezia Borja, but she prefers to be known as Bori. The singer is a native of Valencia, Spain, although she has some Italian blood in her veins. She received her musical education at Milan and made her debut there in 1914 as *Micaela*.

During that Italian season she sang many rôles, including *Manon*, *Marguerite*, *Gilda* and *Butterfly*. A season in South America followed, and after the soprano had returned to Europe she made an appearance in Paris, resulting in her engagement for the Metropolitan Opera, New York.

THE BORI RECORDS

Number Size Label

- DA130** 10 Red Addio del passato bei sogni ridenti ("TRAVIATA"—Verdi) (in Italian)
and Vedrai, carino, se sei Buonino ("Don Giovanni"—Mozart) (in Italian)
—Lucrezia Bori
- DA131** 10 Red Clavelitos (Valverde) (in Spanish with mandoline and orch.)
and Malagueña (Pagani) (in Spanish)—Lucrezia Bori
- DA133** 10 Red Danza, La—Tarantella Napolitana (Rossini) (in Italian)
and Villanella (Sibella) (in Italian)—Lucrezia Bori

HIS MASTER'S VOICE RED LABEL RECORDS

THE BORI RECORDS—Continued

Bo

Number Size Label

- DB153** 12 Red Deh! vieni, non tardar ("NOZZE DI FIGARO"—Mozart) (in Italian)
and Elle a fui ("Contes d'Hoffmann"—Offenbach) (in French)—
—Lucrezia Bori
- DB152** 12 Red Di al tempio, Un ("IRIS"—Mascagni) (in Italian)
and Si mi chiamano Mimi ("Bohème"—Puccini) (in Italian)—Lucrezia Bori
- DB153** 12 Red Elle a fui ("CONTES D'HOFFMANN"—Offenbach) (in French)
and Deh! vieni, non tardar ("Nozze di Figaro"—Mozart) (in Italian)
—Lucrezia Bori
- DA478** 10 Red Habanera ("NIÑA PANCHÁ"—Romea y Valverde) (in Spanish)
and El puñao de rosas—Romanza (Chapi) (in Spanish)—Bori and De Segurula
- DA132** 10 Red In pure stille, gaie scintille ("IRIS"—Mascagni) (in Italian)
and In uomini, in soldati ("Così Fan Tutte"—Mozart) (in Italian)
—Lucrezia Bori
- DA132** 10 Red In uomini, in soldati ("COSÌ FAN TUTTE"—Mozart) (in Italian)
and In pure stille, gaie scintille ("IRIS"—Mascagni) (in Italian)—Lucrezia Bori
- DA129** 10 Red Je connais, je connais, ma mère ("SNYEGOURITCHKA"—Rimsky-Korsakoff) (in French)
and Je veux vivre dans ce rêve ("Roméo et Juliette"—Gounod) (in French)—Lucrezia Bori
- DA129** 10 Red Je veux vivre dans ce rêve ("ROMÉO ET JULIETTE"—Gounod) (in French)
and Je connais, je connais, ma mère ("Snyegouritchka"—Rimsky-Korsakoff) (in French)—Lucrezia Bori
- DA131** 10 Red Malagueña (Pagans) (in Spanish)
and Clavelitos (Valverde) (in Spanish with mandoline and orch.)—
—Lucrezia Bori
- DB603** 12 Red O gioia la nube leggiera ("SEGRETO DI SUSANNA"—Wolf-Ferrari) (in Italian)
and Oh! che volo d'angeli (Ballatella) ("Pagliacci"—Leoncavallo) (in Italian)
—Lucrezia Bori
- DB603** 12 Red Oh! che volo d'angeli (Ballatella) ("PAGLIACCI"—Leoncavallo) (in Italian)
and O gioia, la nube leggiera ("Segreto di Susanna"—Wolf-Ferrari) (in Italian)
—Lucrezia Bori
- DB463** 12 Red Paloma, La (Yradier) (in Spanish)
and Porque de mis ojos ("Revoltosa"—Chapi) (in Spanish)—
—Bori and De Segurula
- DB152** 12 Red Si, mi chiamano Mimi ("BOHÈME"—Puccini) (in Italian)
and Un di al tempio ("IRIS"—Mascagni) (in Italian)—Lucrezia Bori
- DA130** 10 Red Vedrai, carino, se sei Buonino ("DON GIOVANNI"—Mozart) (in Italian)
and Addio del passato bei sogni ridenti ("Traviata"—Verdi) (in Italian)
—Lucrezia Bori
- DA133** 10 Red Villanella (Sibella) (in Italian)
and Danza, La—Taranella Napolitana (Rossini) (in Italian)
—Lucrezia Bori

BORI AND DE LUCA

- DK102** 12 Buff Pronto io son ("DON PASQUALE"—Donizetti) (in Italian)
and Vado, corro ("Don Pasquale"—Donizetti) (in Italian)—Bori and De Luca
- DK102** 12 Buff Vado, corro ("DON PASQUALE"—Donizetti) (in Italian)
and Pronto io son ("Don Pasquale"—Donizetti) (in Italian)—Bori and De Luca

BORI AND DE SEGUROLA

- DA478** 10 Red Puñao de rosas, El—Romanza (Chapi) (in Spanish)
and Habanera ("Niña Panchá"—Romea y Valverde) (in Spanish)
—Lucrezia Bori
- DB463** 12 Red Porque de mis ojos ("REVOLTOSA"—Chapi) (in Spanish)
and La Paloma (Yradier) (in Spanish)—Lucrezia Bori

BORI AND GIGLI

- DA381** 10 Red Ah! ne fuis pas encore ("ROMÉO ET JULIETTE"—Gounod) (in French)
and Piangi! piangi fanciulla ("Rigoletto"—Verdi) (in Italian)
—Galli-Curci and De Luca

BORI AND McCORMACK

- DA379** 10 Red O soave fanciulla ("BOHÈME"—Puccini) (in Italian)
and Vieni al contento profondo ("Lakmé"—Delibes) (in Italian)
—John McCormack
- DM104** 12 P. Gn. Parigi, o cara, noi lasceremo ("TRAVIATA"—Verdi) (in Italian)
and Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian)
—McCormack—Bori—Jacoby—Werrenrath

QUARTET BY BORI, JACOBY, McCORMACK AND WERRENATH

- DM104** 12 P. Gn. Bella figlia dell'amore ("RIGOLETTO"—Verdi) (in Italian)
and Parigi, o cara, noi lasceremo ("Traviata"—Verdi) (in Italian)
—Bori and McCormack

Br BRASLAU, SOPHIE, Contralto (Brass'-low)

This youthful singer was born in New York, and is the only child of Dr. Abel Braslau, a distinguished Russian physician.

The range of Miss Braslau's programmes is remarkable. She sings the Lieder of Beethoven, Schubert, Brahms, etc.; the beautiful old songs of France, and the lovely old airs of Italy; in her modern repertory is the best vocal work of French, American and English composers. In opera she has studied every school, and is quite as much at home in Wagner as in the widely differing style of Bizet.

THE BRASLAU RECORDS

Number	Size	Label	
DA141	10	Red	Amour est unoiseau rebelle, L' ("CARMEN"—Bizet) (in French) and Il segreto per esser felici ("Lucrezia Borgia"—Donizetti) (in Italian) —Sophie Braslau
DA140	10	Red	Baby Mine (Johnston) and Pirate Dreams: Lullaby (Hueter)—Sophie Braslau
DA142	10	Red	Birds in the night (Sullivan) and Thy beaming eyes (MacDowell) (with piano)—Sophie Braslau
DB164	12	Red	Eili, eili, lama sabachthani? (Schalit) (in Hebrew) and Yohrzeit (in Memoriam) (R. Silberta) (in Hebrew with 'cello obbl.) —Sophie Braslau
DA134	10	Red	I'm a-longin' fo' you (Hatherway) and Villanella (Sibella) (in Italian)—Sophie Braslau
DA139	10	Red	Last night (Kjerulf) and The sweetest story ever told (Stults)—Sophie Braslau
DB165	12	Red	Oh! dry those tears (Teresa del Riego) and Same dear old place (Wilson)—Sophie Braslau
DA140	10	Red	Pirate dreams—Lullaby (Hueter) and Baby mine (Johnston)—Sophie Braslau
DB165	12	Red	Same dear old place (Wilson) and Oh! dry those tears (Teresa del Riego)—Sophie Braslau
DA141	10	Red	Segreto per esser felici, Il ("LUCREZIA BORGIA"—Donizetti) (in Italian) and L'amour est unoiseau rebelle ("CARMEN"—Bizet) (in French) —Sophie Braslau
DA139	10	Red	Sweetest story ever told, The (Stults) and Last night (Kjerulf)—Sophie Braslau
DA142	10	Red	Thy beaming eyes (MacDowell) (with piano) and Birds in the night (Sullivan)—Sophie Braslau
DA134	10	Red	Villanella (Sibella) (in Italian) and I'm a-longin' fo' you (Hatherway)—Sophie Braslau
DB164	12	Red	Yohrzeit (in Memoriam) (R. Silberta) (in Hebrew with 'cello obbl.) and Eili, eili, lama sabachthani? (Schalit) (in Hebrew)—Sophie Braslau
			BRASLAU AND ALDA
DE596	12	Red	Tutti i fior' ("MADAMA BUTTERFLY"—Puccini) (in Italian) and Un bel di vedremo ("Madama Butterfly"—Puccini) (in Italian) —Frances Alda

BUTT, DAME CLARA, Contralto

Dame Clara Butt was born at Southwick, Sussex. Brought up amidst congenially musical surroundings, she reached the age of fourteen before her great vocal powers were even guessed at; it was a visitor's chance remark that caused her parents to decide upon a musical career for their talented daughter.

Her training took place at the Royal College of Music, and she made her debut at the Royal Albert Hall in 1892. She subsequently appeared in numerous Musical Festivals in various parts of England, her commanding presence and the extraordinary beauty of her voice making a memorable impression in all the places visited. In 1895 her public career was interrupted by a renewed course of study in Paris under M. Bouhy and Mme. Etelka Gerster. She returned with all her powers, vocal and artistic, fully developed, to take at once her unique place among great English singers. In 1906 she married Mr. Kennerley Rumford, and has been associated with her husband in innumerable joint Concert Tours through England and every English-speaking land.

• Made her debut in Opera, June 27th, 1920, in "Orfeo and Eurydice," Covent Garden.

HIS MASTER'S VOICE RED LABEL RECORDS

THE BUTT RECORDS (These are all single-sided)

Number Size Label

03179	12 D. Blue	Abide with me (Key C)	Liddle
03155	12 D. Blue	Believe me, if all those endearing young charms (accompanied by the Composer) (Key E flat)	Landoa Ronald
2-053210	12 D. Blue	Caro mio ben (in Italian)	Giordani
03240	12 D. Red	God save the King (accompanied by Band of H.M. Coldstream Guards, conducted by Lieut.-Col. J. Mackenzie Rogan, C.V.O., Mus. Doc.) (80)	
03399	12 D. Blue	God shall wipe away all tears—The Light of the World	Sullivan
03176	12 D. Blue	He shall feed His flock—Messiah (Key F)	Handel
03178	12 D. Blue	Kathleen Mavourneen (Key C)	Crouch
03510	12 D. Blue	Land of Hope and Glory (orchestra conducted by Mr. Arthur Godfrey)	Elgar
03156	12 D. Blue	Little silver ring, The (Key D flat)	Chaminade
03425	12 D. Blue	O Divine Redeemer	Gounod
03154	12 D. Blue	Ombra mai fu (Largo)—Serse (Key E flat)	Handel
2-053088	12 D. Blue	Rendi'l sereno al ciglio—Aria—Sosarme (in Italian)	Handel
2-053209	12 D. Blue	Segreto per esser felici, Il (Brindisi)—Lucrezia Borgia (in Italian)	Donizetti
03368	12 D. Blue	Tears that night, The: (b) A Youth once loved a maiden	White
03220	12 D. Blue	Time's garden (with cello obbligato played by Mr. W. H. Squire)	Goring Thomas
03299	12 D. Blue	Where corals lie—Sea Pictures	Elgar
03224	12 D. Blue	Will he come?	Sullivan
03305	12 D. Blue	Women of Iver (accompanied by Mr. Harold Craxton)	Loughborough
03368	12 D. Blue	Youth once loved a maiden, A: (a) The Tears that night	White

BUTT, CLARA, AND KENNERLEY RUMFORD

04060	12 D. Blue	Keys of Heaven, The (81)	L. Broadwood
04045	12 D. Blue	Snowdrops (Key E)	Lehmann

(It is important that these records should be played in the keys indicated.)

C

CALVÉ, EMMA, Soprano (Kahl-vay')

Calvé, the inimitable impersonator of "Carmen," was born in Madrid. She was trained under Marchesi and Puget, and first appeared in public at Nice, receiving a cordial welcome to the operatic stage. She made her debut in grand opera as *Marguerite* in 1882 at Brussels. Mme. Calvé then began a series of important engagements on the Continent, being notably successful in France and Italy, and London had the privilege of first hearing her in 1892. Since then she has toured America and other countries, adding to her already big reputation. Her reappearance in London in 1918, on the concert platform, was one of the sensations of the season. Calvé has had the honour of creating many important rôles, but it is with "Carmen," above all, that her name will be inseparably associated. The seemingly reckless audacity of her realism belong only to the great artist, reinforced by a wonderfully rich and perfectly trained voice. She has made many excellent "His Master's Voice" records.

THE CALVÉ RECORDS

Number Size Label

DB160	12 Red	Amour est un oiseau rebelle, L' (Habanera) ("CARMEN"—Bizet) (in French) and <i>Voi lo sapete, o mamma</i> ("Cavalleria Rusticana"—Mascagni) (in Italian) —Emma Calvé
DB161	12 Red	Au clair de la lune—See "TROIS CHANSONS POUR LES TOUT PETITS" Chantez, riez et dormez: Sérénade (Gounod) (in French with flute and piano) and <i>Charmant Oiseau</i> (Couplets du Mysoli) ("Perle du Brésil"—David) (in French with orch. and flute)—Emma Calvé
DB161	12 Red	Charmant Oiseau (Couplets du Mysoli) ("PERLE DU BRÉSIL"—David) (in French with orch. and flute) (80) and <i>Chantez, riez et dormez: Sérénade</i> (Gounod) (in French with flute and piano)—Emma Calvé

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE CALVÉ RECORDS—Continued

Ca

Number Size Label

- DB162 12 Red Il est doux ("HÉRODIADÉ"—Massenet) (in French)
and La Marseillaise (Rouget de l'Isle) (in French with chorus and orch.)
—Emma Calvé
- DB162 12 Red Frère Jacques—See "TROIS CHANSONS POUR LES TOUT PETITS"
Marseillaise, La (Rouget de l'Isle) (in French with chorus and orch.)
and Il est doux ("Hérodiade"—Massenet) (in French)—Emma Calvé
- DB163 12 Red Old Folks at Home (Swanee River) (Foster) (with chorus)
and Trois chansons pour les tout petits : (a) Frère Jacques (b) Au clair de la lune
(c) Une Poule (in French with piano acc. by Roninaldo Sapio)—Emma Calvé
- DB638 12 Red Tringles des sœurs tintaient, Les ("CARMEN"—Bizet) (in French) (80)
and Là-bas dans la montagne ("Carmen"—Bizet) (in French)
—Calvé and Dalmores
- DB163 12 Red Trois chansons pour les tout petits : (a) Frère Jacques (b) Au clair de la lune (c) Une
Poule (in French with piano acc. by Roninaldo Sapio)
and Old Folks at Home (Swanee River) (Foster) (with chorus)—Emma Calvé
- DB160 12 Red Une poule—See "TROIS CHANSONS POUR LES TOUT PETITS"
Voi lo sapete, o mamma ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian)
and L'amour est un oiseau rebelle (Habañera) ("Carmen"—Bizet) (in French)—Emma Calvé

CALVÉ AND DALMORES

- DB638 12 Red Là-bas dans la montagne ("CARMEN"—Bizet) (in French)
and Les tringles des sœurs tintaient ("Carmen"—Bizet) (in French)
—Emma Calvé

CARUSO, ENRICO (the late), Tenor (Kah-roo'-zoh)

Born 1873, died 2nd August, 1921.

The news of Caruso's death at Naples on August 2nd, 1921, created a profound sensation throughout the world of music, for it was confidently expected that he was definitely recovering from the illness that had caused so much anxiety some months previously. He had indeed become so much better in health that, as late as three months before the commencement of his fatal illness, he made a magnificent series of new records, some of which have yet to be published.

Caruso's fame is perhaps the greatest ever attained by an artist. Born at Naples in 1873, he made his debut there at the age of twenty-one, and aroused such enthusiasm amongst his audience that he quickly became one of the most sought-after of the younger artists. A season at Monte Carlo introduced him to a cosmopolitan audience, and resulted in invitations to sing in Buenos Aires, New York, Paris, Barcelona and other cities. His first appearance at Covent Garden was in 1902, and London quickly recognised him as the finest of living tenors. His reappearance at Covent Garden in 1914, after an absence of several seasons, brought forth a scene of wonderful enthusiasm. New York and South America, too, have been the scene of some of the famous singer's greatest triumphs, and he is said to have received the biggest fee of any opera "star" of his time. In 1918, Caruso married an American lady, Miss Benjamin, of New York.

His voice was equal to the most exacting rôles; his varied repertory, which has been given in imperishable form to "His Master's Voice," includes a wide field of operatic and concert music.

While the famous tenor could sing to but a very few of the music-lovers of the world in person, by means of his Gramophone records his audiences become uncountable. Among all the achievements of science is there anything more wonderful than this?

His appearances had been always a continuous ovation, vast audiences being held spellbound by the exquisite refinement, beauty, and power of his voice. The faultless phrasing, the fluent and easy delivery, the passionate intensity, and the dramatic force of his singing, all these qualities combined to raise this king of song to the unique position he occupied.

The great triumph of this singer is peculiarly gratifying to The Gramophone Company, Ltd., who, in Milan, made records of his voice as far back as 1901 and retained his exclusive services until his death. The magnificent list given below is composed of "His Master's Voice" records that display the great volume, beauty, and the very living tone of Caruso.

THE CARUSO RECORDS (with Orchestral accompaniment except where otherwise stated)

Ca

Number Size Label

- DB592 12 Red A Granada (To Granada) (F. M. Alvarez) (in Spanish)
and A la luz de la luna (Anton) (in Spanish)—Caruso and De Gogorza
- DA103 10 Red A Vucchella (Tosti) (in Neapolitan)
and O Sole mio (Di Capua) (in Italian)—Enrico Caruso
- DB131 12 Red Addio (Tosti) (in Italian) (81)
and Musica proibita (Gastaldon) (in Italian)—Enrico Caruso
- DA104 10 Red Addio a Napoli (Cottrau) (in Italian)
and Canta peme (De Curtis) (in Neapolitan)—Enrico Caruso
- DB118 12 Red Addio alla madre ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian)
and Ah! la paterna mano ("Mucbeth"—Verdi) (in Italian)—Enrico Caruso
- DB120 12 Red Agnus Dei (Bizet) (in Latin)
and Domine Deus ("Messe Solennelle"—Rossini) (in Latin)—Enrico Caruso
- DB118 12 Red Ah! la paterna mano ("MACBETH"—Verdi) (in Italian)
and Addio alla madre ("Cavalleria Rusticana"—Mascagni) (in Italian)—Enrico Caruso
- DB127 12 Red Ah! mon sort ("NERO"—Rubinstein) (in French)
and Echo lointain de ma jeunesse! (Leraki's Aria) ("Eugen Onegin"—Tchaikovsky) (in French)—Enrico Caruso
- DA121 10 Red Alba separa dalla luce l'ombra, L' (Tosti) (in Italian)
and Over There (G. M. Cohan) (1st verse English, 2nd verse French)—Enrico Caruso
- DA105 10 Red Amor mio (Ricciardi) (in Italian)
and Cielo turchino (Ciociano) (in Neapolitan)—Enrico Caruso
- DB640 12 Red Angelo casto e bel ("DUCA D'ALBA"—Donizetti) (in Italian)
and T'm arricordo'e Napule (Gioe) (in Italian)—Enrico Caruso
- DA107 10 Red Because (Guy d'Hardelot) (in French)
and Hantise d'amour (Scule) (in French)—Enrico Caruso
- DB115 12 Red Bianca al par di neve alpina ("GLI UGONOTTI"—Meyerbeer) (in Italian)
and Uocchi celesti (V. de Crescenzo) (in Italian)—Enrico Caruso
- DB134 12 Red Campane a Sera (Ave Maria) (Bili-Malfetti) (in Italian)
and Pietà, Signore! (Stradella) (in Italian)—Enrico Caruso
- DB616 12 Red Campane di San Giusto, Le (Arona) (in Italian)
and Senta una forza indomita ("Guaraní"—Gomez) (in Italian)—Caruso and Destinn
- DA104 10 Red Canta peme (De Curtis) (in Neapolitan)
and Addio a Napoli (Cottrau) (in Italian)—Enrico Caruso
- DB144 12 Red Celeste Aida, forma divina ("AIDA"—Verdi) (in Italian)
and Mia piccirella ("Salvator Rosa"—Gomez) (in Italian)—Enrico Caruso
- DB116 12 Red Chanson de Juin, Op. 102, No. 6 (Godard) (in French)
and Valse lente ("Adorables Tourments"—Caruso-Barthélemy) (in French)—Enrico Caruso
- DA105 10 Red Cielo turchino (Ciociano) (in Neapolitan)
and Amor mio (Ricciardi) (in Italian)—Enrico Caruso
- DA117 10 Red Come un bel di di maggio ("ANDREA CHIENIER"—Giordano) (in Italian)
and O Lola, bianca come fior di spino (La Siciliana) ("Cavalleria Rusticana"—Mascagni) (in Italian with harp acc.)—Enrico Caruso
- DB142 12 Red Core ngrato (Neapolitan Song—Caroli) (in Italian) (81)
and Santa Lucia (Neapolitan Folk Song) (in Neapolitan)—Enrico Caruso
- DJ100 10 Buff Crucifixus ("MESSE SOLENNELLE"—Rossini) (in Latin)
and Libiamo ne lieti calici (Brindisi) ("Traviata"—Verdi) (in Italian with chorus and orch.)—Caruso and Gluck
- DB138 12 Red Cujus animam ("STABAT MATER"—Rossini) (in Italian) (80)
and Ingemisco ("Requiem Mass") (Verdi) (in Italian)—Enrico Caruso
- DB141 12 Red Danza, La: Tarantella Napolitana (Rossini) (in Italian) (81)
and Tarantella sincera (Vincenzo de Crescenzo) (in Neapolitan)—Enrico Caruso
- DA114 10 Red De mon amie fleur endormie ("PÊCHEURS DE PERLES"—Bizet) (in French)
and Sérénade de Don Juan (Tchaikovsky) (in French)—Enrico Caruso
- DA102 10 Red Di' zu se fedele il flutto m'aspetta ("BALLO IN MASCHERA"—Verdi) (in Italian with chorus and orch.) (81)
and Questa o quella per me pari sono ("Rigoletto"—Verdi) (in Italian)—Enrico Caruso
- DB120 12 Red Domine Deus ("MESSE SOLENNELLE"—Rossini) (in Latin)
and Agnus Dei (Bizet) (in Latin)—Enrico Caruso
- DA106 10 Red Donia non vidi mai ("MANON LESCAUT"—Puccini) (in Italian with orch. and harp acc. by Mme. A. Regis-Rossini) and Guardann' a luna (Crescenzo) (in Neapolitan)—Enrico Caruso
- DA108 10 Red Dream, A (Bartlett) and For you alone (Secchi)—Enrico Caruso
- DB125 12 Red Dreams of long ago (Caruso) and Love me or not (Secchi)—Enrico Caruso
- DA112 10 Red E lucevan le stelle ("TOSCA"—Puccini) (in Italian) (80)
and Recondita armonia ("Tosca"—Puccini) (in Italian)—Enrico Caruso

HIS MASTER'S VOICE RED LABEL RECORDS

THE CARUSO RECORDS—Continued

Ca

Number Size Label

- DB127 12 Red Echo lointain de ma jeunesse! (Lenski's Aria) ("EUGEN ONEGIN"—Tchaikovsky)
(in French) and Ah! mon sort ("Nero"—Rubinstein) (in French)
—Enrico Caruso
- DB117 12 Red Fior che avevi a me tu dato, Il ("CARMEN"—Bizet) (in Italian) (81)
and O Paradiso, dall'onde uscito ("Africana"—Meyerbeer) (in Italian)
—Enrico Caruso
- DA108 10 Red For you alone (Geeli) (81) and A Dream (Bartlett)—Enrico Caruso
- DA106 10 Red Forse la soglia—See "MA SE M'E FORZA PERDERTI"—ROMANZA—BALLO IN MASCHERA
Guardann' a luna (Crescenzo) (in Neapolitan)
and Donna non vidi mai ("Manon Lescaut"—Puccini) (in Italian)
—Enrico Caruso
- DA107 10 Red Hantise d'amour (Szulc) (in French)
and Bocause (Guy d'Hardelot) (in French)—Enrico Caruso
- DB132 12 Red Hosanna (Granier) (in French)
and Les Rameaux (Faure) (in French)—Enrico Caruso
- DB133 12 Red Ingemisco ("REQUIEM MASS")—(Verdi) (in Italian)
and Cujus animo ("Stabat Mater"—Rossini) (in Italian)—Enrico Caruso
- DA116 10 Red Inno di Garibaldi (Luigi Mercantini) (in Italian)
and La mia canzone—(Testi) (in Italian)—Enrico Caruso
- DB122 12 Red Io non ho che una povera stanzetta ("BOHEME"—Leoncavallo) (in Italian) (81)
and Testa adorata ("Bohème"—Leoncavallo) (in Italian)—Enrico Caruso
- DB136 12 Red Je crois entendre encore ("PÊCHEURS DE PERLES"—Bizet) (in French) (80)
and Vois ma misère, hélas ("Samson et Dalila"—Saint-Saëns) (in French)
with chorus and orch.—Enrico Caruso
- DB133 12 Red Lost Chord, The (Sullivan) (81)
- DA111 10 Red and Ombra mai fu—Largo ("Xerxes"—Handel) (in Italian)—Enrico Caruso
- DA111 10 Red Love is mine (Gartner) (81)
and Pourquoi? (Tchaikovsky) (in French)—Enrico Caruso
- DB125 12 Red Love me or not (Secchi) and Dreams of long ago (Caruso)—Enrico Caruso
- DA120 10 Red Luna d'estate (Tosti) (in Italian)
and Nina (Pergolesi) (in Italian)—Enrico Caruso
- DB137 12 Red Ma se m'e forza perderli ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Quando Nascesti tu ("Lo Schiavo"—Gomez) (in Italian)—Enrico Caruso
- DA122 10 Red Magiche note ("REGINA DI SABA"—Goldmark) (in Italian) (82)
and Sérénade espagnole (Ronald) (in French)—Enrico Caruso
- DB119 12 Red Mamma mia che vo' sapé (Canzone napoletana) (Nutilo) (in Italian) (82)
and Perché? (Pennino) (in Neapolitan)—Enrico Caruso
- DA116 10 Red Mia canzone, La (Tosti) (in Italian)
and Inno di Garibaldi (Luigi Mercantini) (in Italian)—Enrico Caruso
- DB144 12 Red Mia picciarella ("SALVATOR ROSA"—Gomez) (in Italian)
and Celeste Aida, forma divina ("Aida"—Verdi) (in Italian)—Enrico Caruso
- DB128 12 Red Mia sposa sarà la mia bandiera (A. Rotoli) (in Italian)
and Le Régiment de Sambre et Meuse (Planquette) (in French)—Enrico Caruso
- DB639 12 Red Milagro de la Virgen, El (Chapi) (in Spanish with piano)
and La partida (Canción Española) (Alvarez) (in Spanish with piano)
—Enrico Caruso
- DB131 12 Red Musica proibita (Gastaldon) (in Italian)
and Addio (Tosti) (in Italian)—Enrico Caruso
- DA120 10 Red Nina (Pergolesi) (in Italian)
and Luna d'estate (Tosti) (in Italian)—Enrico Caruso
- DB111 12 Red No, pagliaccio non son! ("PAGLIACCI"—Leoncavallo) (in Italian) (81)
and Vesti la giubba ("Pagliacci"—Leoncavallo) (in Italian)—Enrico Caruso
- DB139 12 Red Noël—Cantique de Noël (Adolphe Adam) (in French) (77)
and Sancta Maria (Faure) (in French)—Enrico Caruso
- DA117 10 Red O Lola, bianca come fior di spino (La Siciliana) ("CAVALLERIA RUSTICANA"—
Mascagni) (in Italian with horn acc.) (82) and Come un bel dì di maggio
("Andrea Chénier"—Giordano) (in Italian)—Enrico Caruso
- DB117 12 Red O Paradiso, dall'onde uscito ("AFRICANA"—Meyerbeer) (in Italian) (82)
and Il fior che avevi a me tu dato ("Carmen"—Bizet) (in Italian)
—Enrico Caruso
- DA103 10 Red O Sole mio (Di Capua) (in Italian)
and A Vucchella (Tosti) (in Neapolitan)—Enrico Caruso
- DB123 12 Red O souverain! O juge! O père! ("CID"—Massenet) (in French) (80)
and Rachel! quand du Seigneur la grâce tutélaire ("Juive"—Halévy) (in
French)—Enrico Caruso
- DB133 12 Red Ombra mai fu—Largo ("XERXES"—Handel) (in Italian)
and The Lost Chord (Sullivan)—Enrico Caruso
- DA121 10 Red Over There (G. M. Cohan) (1st verse English, 2nd verse French)
and L'alba separa dalla luce l'ombra (Tosti) (in Italian)—Enrico Caruso
- DB639 12 Red Partida, La (Canción Española) (Alvarez) (in Spanish with piano)
and El milagro de la Virgen (Chapi) (in Spanish with piano)—Enrico Caruso

HIS MASTER'S VOICE RED LABEL RECORDS

THE CARUSO RECORDS—Continued

Ca

Number Size Label

- DB113** 12 Red Perché? (Pennino) (in Neapolitan)
and Mamma mia che vo' sapé (Canzone napoletana) (Nutilo) (in Italian)
—Enrico Caruso
- DB134** 12 Red Pietà, Signore! (Stradella) (in Italian)
and Campana a Sera (Ave Maria) (Billi-Malfetti) (in Italian)
—Enrico Caruso
- DA119** 10 Red Pimpinella (Florentine Song) (Tchaikovsky) (in Italian with piano) (80)
—Enrico Caruso
- DA111** 10 Red Pourquoi? (Tchaikovsky) (in French)
and Love is mine (Gartner) —Enrico Caruso
- DB145** 12 Red Prête-moi ton aide ("REINE DE SABA"—Gounod) (in French)
and La Procession (Franck) (in French) —Enrico Caruso
- DB145** 12 Red Procession, La (Franck) (in French)
and Prête-moi ton aide ("Reine de Saba"—Gounod) (in French)
—Enrico Caruso
- DB137** 12 Red Quando Nascesti tu ("LO SCHIAVO"—Gomez) (in Italian)
and Ma se m'è forza perdetti ("Ballo in Maschera"—Verdi) (in Italian)
—Enrico Caruso
- DA102** 10 Red Questa o quella per me pari sono ("RIGOLETTO"—Verdi) (in Italian) (80)
and Di' tu se fedele il flutto m'aspetta ("Ballo in Maschera"—Verdi) (in Italian with chorus and orch.) —Enrico Caruso
- DB123** 12 Red Rachel! quand du Seigneur la grâce tutélaire ("JUIVE"—Halévy) (in French)
and O souverain! O juge! O père! ("Cid"—Massenet) (in French)
—Enrico Caruso
- DB132** 12 Red Rameaux, Les (Faure) (in French)
and Hosanna (Granier) (in French) —Enrico Caruso
- DA112** 10 Red Recondita armonia ("TOSCA"—Puccini) (in Italian) (81)
and E lucevan le stelle ("Tosca"—Puccini) (in Italian) —Enrico Caruso
- DB123** 12 Red Régiment de Sambre et Meuse, Le (Planquette) (in French)
and Mia sposa sarà la mia bandiera (A. Roloff) (in Italian) —Enrico Caruso
- DB142** 12 Red Santa Lucia (Neapolitan Folk Song) (in Neapolitan)
and Core ingrato (Neapolitan Song)—Caroli (in Italian) —Enrico Caruso
- DB133** 12 Red Santa Maria (Faure) (in French)
and Noël—Cantique de Noël (Adolphe Adam) (in French) —Enrico Caruso
- DA114** 10 Red Sérénade de Don Juan (Tchaikovsky) (in French)
and De mon amie fleur endormie ("Pêcheurs de Perles"—Bizet) (in French)
—Enrico Caruso
- DA122** 10 Red Sérénade espagnole (Ronald) (in French)
and Magiche note ("Regina di Saba"—Goldmark) (in Italian) —Enrico Caruso
- DB143** 12 Red Serenata (Caruso-Bracco) (in Italian)
and Tiempo antico (Caruso) (in Italian) —Enrico Caruso
- DB141** 12 Red Tarantella sincera (Vincenzo de Crescenzo) (in Neapolitan) (81)
and La Dunza: Tarantella Napolitana (Rossini) (in Italian) —Enrico Caruso
- DB122** 12 Red Testa adorata ("BOHÈME"—Leoncavallo) (in Italian) (81)
and Io non ho che una povera stanzetta ("Bohème"—Leoncavallo) (in Italian)
—Enrico Caruso
- DB143** 12 Red Tiempo antico (Caruso) (in Italian)
and Serenata (Caruso-Bracco) (in Italian) —Enrico Caruso
- DB640** 12 Red T'in'ar ricordo 'e Napule (Gros) (in Italian)
and Angelo casto el el ("Duca d'Alba"—Donizetti) (in Italian) —Enrico Caruso
- DA115** 10 Red Trusting eyes (Gartner)
and Your eyes have told me what I did not know (O'Hara) —Enrico Caruso
- DE115** 12 Red Uocchi celesti (V. de Crescenzo) (in Italian)
and Bianca al par di neve alpina ("Gli Ugonotti"—Meyerbeer) (in Italian)
—Enrico Caruso
- DB116** 12 Red Valse lente ("ADORABLES TOURMENTS"—Caruso-Barthélemy) (in French) (82)
and Chanson de Juin, Op. 102, No. 6 (Godard) (in French) —Enrico Caruso
- DB111** 12 Red Vesti la giubba ("PAGLIACCI"—Leoncavallo) (in Italian) (82)
and No, pagliaccio non son I ("Pagliacci"—Leoncavallo) (in Italian)
—Enrico Caruso
- DA119** 10 Red Vieni sul mar! (in Italian)
and Pimpinella (Florentine Song) (Tchaikovsky) (in Italian with piano)
—Enrico Caruso
- DB136** 12 Red Vois ma misère, hélas ("SAMSON ET DALILA"—Saint-Saëns) (in French with chorus and orch.)
and Je crois entendre encore ("Pêcheurs de Perles"—Bizet) (in French) —Enrico Caruso
- DA115** 10 Red Your eyes have told me what I did not know (O'Hara)
and Trusting Eyes (Gartner) —Enrico Caruso

HIS MASTER'S VOICE RED LABEL RECORDS

THE CARUSO RECORDS—Continued

Ca

- | Number | Size | Label | CARUSO AND ELMAN (Violin) |
|------------------------------|------|--------|---|
| DK103 | 12 | Buff | Ave Maria (Kahn) (in Italian with violin and piano)
and <i>Elégie Melodie</i> (Massenet) (in French with violin and piano)
—Caruso and Elman |
| DK104 | 12 | Buff | Deux Sérénades, Les (Leoncavallo) (in French with violin and piano)
and <i>Si vous l'avez compris: Melodie</i> (Denza) (in French with violin and piano)
—Caruso and Elman |
| DK103 | 12 | Buff | <i>Elégie Melodie</i> (Massenet) (in French with violin and piano)
and <i>Ave Maria</i> (Kahn) (in Italian with violin and piano)—Caruso and Elman |
| DK104 | 12 | Buff | <i>Si vous l'avez compris: Melodie</i> (Denza) (in French with violin and piano)
and <i>Les Deux Sérénades</i> (Leoncavallo) (in French with violin and piano)
—Caruso and Elman |
| CARUSO AND ALDA | | | |
| DK119 | 12 | Buff | Ah! che la morte ognora (Miserere) ("TROVATORE"—Verdi) (in Italian with chorus and orch.) (82)
and <i>Ai nostri monti ritorneremo</i> ("Trovatore"—Verdi) (in Italian)—Caruso and Schumann-Heink |
| CARUSO AND AMATO | | | |
| DM106 | 12 | P. Gn. | Invano, Alvaro ("FORZA DEL DESTINO"—Verdi) (in Italian) (81)
and <i>Le Minaccie, i fieri accenti</i> ("Forza del Destino"—Verdi) (in Italian)
—Caruso and Amato |
| DM106 | 12 | P. Gn. | Minaccie, i fieri accenti, Le ("FORZA DEL DESTINO"—Verdi) (in Italian) (81)
and <i>Invano, Alvaro</i> ("Forza del Destino"—Verdi) —Caruso and Amato |
| CARUSO AND DE GOGORZA | | | |
| DB592 | 12 | Red | A la luz de la luna (Anton) (in Spanish)
and <i>A Granada</i> (To Granada) (F. M. Alvarez) (in Spanish)—Enrico Caruso |
| CARUSO AND DE LUCA | | | |
| DM107 | 12 | P. Gn. | Sleale! il segreto fu dunque violato? ("FORZA DEL DESTINO"—Verdi) (in Italian)
and <i>Venti scudi!</i> ("Elisir d'Amore"—Donizetti) (in Italian)
—Caruso and De Luca |
| DM107 | 12 | P. Gn. | Venti scudi! ("ELISIR D'AMORE"—Donizetti) (in Italian)
and <i>Sleale! il segreto fu dunque violato?</i> ("Forza del Destino"—Verdi) (in Italian)—Caruso and De Luca |
| CARUSO AND DESTINN | | | |
| DB616 | 12 | Red | Senta una forza indomita ("GUARANY"—Gomez) (in Italian)
and <i>Le campane di San Giusto</i> (Arona) (in Italian)—Enrico Caruso |
| CARUSO AND FARRAR | | | |
| DM109 | 12 | P. Gn. | Attends! voici la rue ("FAUST"—Gounod) (in French) (81)
and <i>Mon cœur est pénétré d'épouvante!</i> ("Faust"—Gounod) (in French)
—Caruso and Farrar |
| DM108 | 12 | P. Gn. | Il se fait tard ("FAUST"—Gounod) (in French) (81)
and <i>O nuit d'amour</i> ("Faust"—Gounod) (in French)—Caruso and Farrar |
| DM109 | 12 | P. Gn. | Mon cœur est pénétré d'épouvante! ("FAUST"—Gounod) (in French) (81)
and <i>Attends! voici la rue</i> ("Faust"—Gounod) (in French)—Caruso and Farrar |
| DM108 | 12 | P. Gn. | O nuit d'amour ("FAUST"—Gounod) (in French) (80)
and <i>Il se fait tard</i> ("Faust"—Gounod) (in French)—Caruso and Farrar |
| DM110 | 12 | P. Gn. | O quanti occhi fissi ("MADAMA BUTTERFLY"—Puccini) (in Italian)
and <i>On l'appelle Manon</i> ("Manon"—Massenet) (in French)—Caruso and Farrar |
| DM110 | 12 | P. Gn. | On l'appelle Manon ("MANON"—Massenet) (in French)
and <i>O quanti occhi fissi</i> ("Madama Butterfly"—Puccini) (in Italian)
—Caruso and Farrar |
| CARUSO AND GADSKI | | | |
| DM114 | 12 | P. Gn. | Fatal pietra sopra me si chiuse, La ("AIDA"—Verdi) (in Italian) (81)
and <i>O terra, addio!</i> ("Aida"—Verdi) (in Italian)—Caruso and Gadski |
| DM114 | 12 | P. Gn. | O terra, addio! ("AIDA"—Verdi) (in Italian) (81)
and <i>La fatal pietra sopra me si chiuse</i> ("Aida"—Verdi) (in Italian)
—Caruso and Gadski |
| CARUSO AND GLUCK | | | |
| DJ100 | 10 | Buff | Libiamo ne lieti calici (Brindisi) (in Italian with chorus and orch.) ("TRAVIATA"—Verdi)
and <i>Crucifixus</i> ("Messe Solennelle"—Rossini) (in Latin)
—Enrico Caruso |
| CARUSO AND HOMER | | | |
| DM112 | 12 | P. Gn. | Ai nostri monti ritorneremo ("TROVATORE"—Verdi) (in Italian) (82)
and <i>Mal reggendo all' aspro assalto</i> ("Trovatore"—Verdi) (in Italian)
—Caruso and Homer |
| DM111 | 12 | P. Gn. | Aida, a me togliesti ("AIDA"—Verdi) (in Italian) (80)
and <i>Dio che nell' alma intonare</i> ("Don Carlos"—Verdi) (in Italian)
—Caruso and Scotti |
| DM112 | 12 | P. Gn. | Mal reggendo all' aspro assalto ("TROVATORE"—Verdi) (in Italian) (81)
and <i>Ai nostri monti ritorneremo</i> ("Trovatore"—Verdi) (in Italian)
—Caruso and Homer |

HIS MASTER'S VOICE RED LABEL RECORDS

THE CARUSO RECORDS—Continued

CARUSO AND JOURNET

- Number Size Label
DB591 12 Red Crucifix (Faure) (in French) (81)
 and *Les Rameaux* (Faure) (in French)—Pat Plançon
DM115 12 P. Gn. O Merveille ("FAUST"—Gounod) (in French) (81)
 and *Solo, profugo, reietto* ("Marta"—Flotow) (in Italian)
 —Caruso and Journet
DM115 12 P. Gn. Solo, profugo, reietto ("MARTA"—Flotow) (in Italian) (80)
 and O Merveille ("Faust"—Gounod) (in French)—Caruso and Journet
CARUSO AND MELBA
054129 12 P. Gn. O soave Fanciulla ("BOHÈME"—Puccini) (82)
CARUSO AND RUFFO
DK114 12 Buff Si, pel ciel marmoreo giuro! ("OTELLO"—Verdi) (in Italian) (80)
 and *Credo in un Dio crudel* ("Otello"—Verdi) (in Italian)—Titta Ruffo
CARUSO AND SCHUMANN-HEINK
DK119 12 Buff Ai nostri monti ritorneremo ("TROVATORE"—Verdi) (in Italian)
 and *Ah! che la morte ognora* (Miserere) ("Trovatore"—Verdi) (in Italian
 with chorus and orch.)—Caruso and Alda

CARUSO AND SCOTTI

- DM113** 12 P. Gn. Amore o grillo ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
 and *Non ve l'avevo detto* ("Madama Butterfly"—Puccini) (in Italian)
 —Caruso and Scotti
DM111 12 P. Gn. Dio che nell'alma infondere ("DON CARLOS"—Verdi) (in Italian) (80)
 and *Aida, a me togliesti* ("Aida"—Verdi) (in Italian)—Caruso and Homer
DM113 12 P. Gn. Non ve l'avevo detto ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
 and *Amore o grillo* ("Madama Butterfly"—Puccini) (in Italian)
 —Caruso and Scotti
DM105 12 P. Gn. O, Mimi, tu più non torni ("BOHÈME"—Puccini) (in Italian) (82)
 and *Solenne in quest'ora giurarmi dovete* ("Forza del Destino"—Verdi)
 (in Italian)—Caruso and Scotti
DM105 12 P. Gn. Solenne in quest'ora giurarmi dovete ("FORZA DEL DESTINO"—Verdi) (in Italian)
 (80)
 and *O, Mimi, tu più non torni* ("Bohème"—Puccini) (in Italian)
 —Caruso and Scotti

TRIO BY CARUSO, ALDA AND JOURNET

- DM126** 12 P. Gn. Qual voluttà trascorrere ("LOMBARDI"—Verdi) (in Italian)
 and *Je viens célébrer la victoire* ("Samson et Dalila"—Saint-Saëns)
 (in Italian)—Caruso-Homer-Journet

TRIO BY CARUSO, FARRAR AND JOURNET

- DK106** 12 Buff Alerte! ou vous êtes perdus ("FAUST"—Gounod) (in French) (80)
 and *Elle ouvre sa fenêtre* (Scène du Jardin) ("Faust"—Gounod) (in French)
 —Farrar and Journet

TRIO BY CARUSO, HOMER AND JOURNET

- DM126** 12 P. Gn. Je viens célébrer la victoire ("SAMSON ET DALILA"—Saint-Saëns) (in French) (80)
 and *Qual voluttà trascorrere* ("Lombardi"—Verdi) (in Italian)
 Caruso-Alda-Journet

TRIO BY CARUSO, JOURNET AND SCOTTI

- DO100** 12 P. Blue Que voulez-vous, messieurs? ("FAUST"—Gounod) (in French) (80)
 and *Bella figlia dell'amore* ("Rigoletto"—Verdi) (in Italian)
 —Caruso-Homer-Abbott-Scotti

QUARTET BY CARUSO, FARRAR, SCOTTI AND VIAFORA

- DO101** 12 P. Blue Addio dolce svegliare ("BOHÈME"—Puccini) (in Italian)
 and *Dup des hirondelles* ("Mignon"—Thomas) (in French)—Farrar and Journet

QUARTET BY CARUSO, ABBOTT, HOMER AND SCOTTI

- DO100** 12 P. Blue Bella figlia dell'amore ("RIGOLETTO"—Verdi) (in Italian) (80)
 and *Que voulez-vous, messieurs?* ("Faust"—Gounod) (in French)
 —Caruso-Scotti-Journet

QUARTETS BY CARUSO, ALDA, JACOBY AND JOURNET

- DM100** 12 P. Gn. Che vuol dir ciò? ("MARTA"—Flotow) (in Italian) (80)
 and *Siam giunti o giovinette* ("Marta"—Flotow) (in Italian)
 —Caruso-Alda-Jacoby-Journet
DM101 12 P. Gn. Presto, presto andiam ("MARTA"—Flotow) (in Italian) (79)
 and *T'ho raggiunta sciagurata!* ("Marta"—Flotow) (in Italian)
 —Caruso-Alda-Jacoby-Journet
DM100 12 P. Gn. Siam giunti, o giovinette ("MARTA"—Flotow) (in Italian) (80)
 and *Che vuol dir ciò?* ("Marta"—Flotow) (in Italian)
 —Caruso-Alda-Jacoby-Journet

HIS MASTER'S VOICE RED LABEL RECORDS

THE CARUSO RECORDS—Continued

Ca

QUARTETS BY CARUSO, ALDA, JACOBY AND JOURNET—Continued

- Number Size Label
DM101 12 P. Gn. *T'ho raggiunta sciagurata!* ("MARTA"—Flotow) (in Italian) (79)
 and *Presto, presto andiam!* ("Marta"—Flotow) (in Italian)
 —Caruso—Alda—Jacoby—Journet

QUARTETS BY CARUSO, FARRAR, MME. GILBERT AND JOURNET

- DM102** 12 P. Gn. *Eh quoi! toujours seule* (Scène du Jardin—Part 2) ("FAUST"—Gounod) (in French) (80)
 and *Seigneur Dieu* (Scène du Jardin—Part 1) ("Faust"—Gounod) (in French)
DM102 12 P. Gn. *Seigneur Dieu* (Scène du Jardin—Part 1) ("FAUST"—Gounod) (in French) (80)
 and *Eh quoi! toujours seule* (Scène du Jardin—Part 2) ("Faust"—Gounod) (in French)
 —Caruso—Farrar—Gilbert—Journet

QUARTET BY CARUSO, GALLI-CURCI, PERINI AND DE LUCA

- DQ100** 12 White *Un di, se ben rammentomi* ("RIGOLETTO"—Verdi) (in Italian) (79)
 and *Chi mi frena* ("Lucia di Lammermoor"—Donizetti) (in Italian)
 —Caruso—Galli-Curci—Egner—De Luca—Journet—Bada

QUARTET BY CARUSO, HEMPEL, ROTHIER, DE SEGUROLA AND CHORUS

- DM103** 12 P. Gn. *Rivedrà nell'estasi, Lu* ("BALLO IN MASCHERA"—Verdi) (in Italian with chorus and orch.) (80)
 and *È scherzo, od è follia* ("Ballo in Maschera"—Verdi) (in Italian with chorus and orch.)
 —Caruso—Hempel—Duchêne—Rothier—De Seguro

QUARTET BY CARUSO, SCOTTI, SEMBRICH AND SEVERINA

- DQ101** 12 White *Bella figlia dell'amore* ("RIGOLETTO"—Verdi) (in Italian)
 and *Chi mi frena* ("Lucia di Lammermoor"—Donizetti) (in Italian)
 —Caruso—Scotti—Journet—Sembrich—Severina—Daddi

QUINTET BY CARUSO, HEMPEL, DUCHÈNE, ROTHIER AND DE SEGUROLA

- DM103** 12 P. Gn. *È scherzo, od è follia* ("BALLO IN MASCHERA"—Verdi) (in Italian with chorus and orch.) (80)
 and *La Rivedrà nell'estasi* ("Ballo in Maschera"—Verdi) (in Italian with chorus and orch.)
 —Caruso—Hempel—Rothier—De Seguro

SEXTET BY CARUSO, GALLI-CURCI, EGNER, JOURNET, DE LUCA AND BADA

- DQ100** 12 White *Chi mi frena* ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
 and *Un di, se ben rammentomi* ("Rigoletto"—Verdi) (in Italian)
 —Caruso—Galli-Curci—Perini—De Luca

SEXTET BY CARUSO, SCOTTI, JOURNET, SEMBRICH, SEVERINA AND DADDI

- DQ101** 12 White *Chi mi frena* ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
 and *Bella figlia dell'amore* ("Rigoletto"—Verdi) (in Italian)
 —Caruso—Scotti—Sembrich—Severina

SEXTET BY CARUSO, TETRAZZINI, AMATO, JOURNET, BADA AND JACOBY

- 2-054034** 12 White (Single-sided) *Chi mi frena* ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)

CASAZZA, ELVIRA, Contralto (Kah-sat'-zah)

CASAZZA AND DE MURO

- Number Size Label
DB562 12 Red *Ai nostri monti ritorneremo* ("TROVATORE"—Verdi) (in Italian)
 and *Di quella pira* ("Trovatore"—Verdi) (in Italian with chorus and orch.)
 —Bernardo de Muro
DB561 12 Red *Mal reggendo all'aspro assalto* ("TROVATORE"—Verdi) (in Italian)
 and *Perigliarti ancor languente* ("Trovatore"—Verdi) (in Italian)
 —Casazza and de Muro
DB561 12 Red *Perigliarti ancor languente* ("TROVATORE"—Verdi) (in Italian)
 and *Mal reggendo all'aspro assalto* ("Trovatore"—Verdi) (in Italian)
 —Casazza and de Muro
DB269 12 Red *Addio! fuggir mi lascia* ("FAVORITA"—Donizetti) (in Italian)
 and *Del tempio al limitar* ("Pescatori di Perle"—Bizet) (in Italian)
 —Gigli and Pacini
DB267 12 Red *Laggiù nelle nebbie remote* ("GIOCONDA"—Ponchielli) (in Italian)
 and *Enzo Grimaldo, Principe di Santa fior che pensi?* ("Gioconda"—Ponchielli) (in Italian)
 —Gigli and Zani

CHALIAPINE, TH. I., Bass (Shal-ya-pin)

Ch

Chaliapine was born in 1873 at Kazan; and his great musical powers became apparent at a very early age.

In 1894 Chaliapine sang in Petrograd; in 1895 he entered the Russian Imperial Troupe, and in 1906 appeared at Mamontov's Private Opera House in Moscow. His fame really commenced in the year 1896 when, during an engagement at the Russian Opera House in Moscow, the mighty and peculiar talent of Chaliapine was revealed to the great Russian musical public.

In 1899 he returned to the Imperial Stage, again appearing at the Moscow Imperial Theatre, and afterwards at the Petrograd Mariensky Theatre, where he was the idol of the Russian public.

His career has been a long series of triumphs, not only in Russia, but in Milan, Paris, Monte Carlo, New York and London.

Chaliapine is a bass of exceptional gifts. His beautiful and flexible voice—wonderful in its enormous power and quality of tone—his rare artistic feeling and thoughtful study, his independent interpretation, and his astonishing dramatic powers, combined with superb diction, have enabled him to create in the region of Russian music a series of outstanding and original operatic figures, amongst which the following are particularly notable: *Boris Godounov*, *Ivan the Terrible*, *The Miller*, *Mephistopheles*, and *The Demon*.

He has also appeared with great success as *Don Quixote* in "Don Carlos" and "Khovantchina."

One of the most sensational appearances ever made in England was that of Chaliapine in the Russian Seasons in 1913 and 1914 at Drury Lane; in a night he had musical England at his feet. He was termed the "bass Caruso," and was acknowledged to be without a superior, a unique personality in the musical world.

During the war, rumour killed Chaliapine many times over, but happily he came through unharmed. It was only in 1921, however, that the Soviet Government allowed him to leave the country. In the autumn of that year he made his first post-war appearance in England, singing on several occasions for the benefit of the Russian Famine Relief Fund. The ovation accorded him at his first Albert Hall Concert will live in the memory of all who were fortunate in witnessing it. He has now decided to make his home in England.

THE CHALIAPINE RECORDS

Number Size Label

- DB108 12 Red Arise, red sun (Russian Folk Song) (in Russian with chorus)
and Now let us depart (Church Hymn) (Strokin) (in Russian with chorus and arch.)—Theodor Chaliapine
- DA101 12 Red Ave, Signor (Prologo) ("MEPHISTOPHELE"—Boito) (in Italian)
and Vi ravviso, o luoghi aneni ("Sonnambula"—Bettini) (in Italian)
—Theodor Chaliapine
- DB107 12 Red Calunnia è un venticello, La ("BARRIERE DI SVIGLIA"—Rossini) (in Italian) (81)
and In questa tomba oscura (Beethoven) (Key of A flat major) (in Italian)
—Theodor Chaliapine
- DB100 12 Red Death of Boris ("BORIS GODOUNOV"—Moussorgsky) (in Russian)
and Farewell of Boris ("Boris Godounov"—Moussorgsky) (in Russian)
—Theodor Chaliapine
- DB106 12 Red Donne, che riposate—evocazione; Le rovine son queste—recit. ("ROBERTO II.
DIABOLO"—Meyerbeer) (in Italian) and Il te sul colle, o Druidi ("Norma"
—Bettini) (in Italian with chorus and arch.)—Theodor Chaliapine
- DB100 12 Red Farewell of Boris ("BORIS GODOUNOV"—Moussorgsky) (in Russian)
and Death of Boris ("Boris Godounov"—Moussorgsky) (in Russian)
—Theodor Chaliapine
- DB101 12 Red How the King went to war (T. Koeneemann) (Key of A major) (in Russian)
and Still is the forest ("Songs and dances of Death"—Moussorgsky)
(in Russian)—Theodor Chaliapine
- DB612 12 Red I have attained the power (Monologue) ("BORIS GODOUNOV"—Moussorgsky) (in Russian)
and Pimen's Monologue ("Boris Godounov"—Moussorgsky) (in Russian)—Theodor Chaliapine
- DB107 12 Red In questa tomba oscura (Beethoven) (Key of A flat major) (in Italian)
and La Calunnia è un venticello ("BARRIERE DI SVIGLIA"—Rossini) (in Italian)
—Theodor Chaliapine

HIS MASTER'S VOICE RED LABEL RECORDS

THE CHALIAPINE RECORDS—Continued

Ch Number	Size	Label	
DB403	12	Red	Infelice! e tu credi ("ERNANI"—Verdi) (in Italian) and Vieni, la mia vendetta ("Lucrezia Borgia"—Donizetti) (in Italian) —Theodor Chaliapine
DB106	12	Red	Itte sul colle, o Druidi ("NORMA"—Bellini) (in Italian with orch. and chorus) (80) and Le ravine son queste—recit.: Donne, che riposaste—evocazione ("Roberto il Diavolo"—Meyerbeer) (in Italian)—Theodor Chaliapine
DB102	12	Red	Midnight review (Glinka) (Key of F minor) (in Russian) and The Two Grenadiers (Schumann) (Key of G minor) (in Russian) —Theodor Chaliapine
DB108	12	Red	Now let us depart (Church Hymn) (Strokin) (in Russian with chorus and orch.) and Arise, red sun (Russian Folk Song) (in Russian with chorus) —Theodor Chaliapine
DB104	12	Red	Oh, could I but express in song (L. Malashkin) (Key of C sharp minor) (in Russian with piano) and They won't let Masha walk by the brook (Russian Folk Song) (in Russian) (unacc.)—Theodor Chaliapine
DB612	12	Red	Pimen's Monologue ("BORIS GODUNOV"—Moussorgsky) (in Russian) and I have attained the power (Monologue) ("Boris Godunov"—Moussorgsky) (in Russian)—Theodor Chaliapine
DB105	12	Red	Prophet, The, Op. 49 (Rimsky-Korsakoff) (Key of C major) (in Russian) and The Song of the Volga Boatmen (arr. Chaliapine-Koenemann) (in Russian) —Theodor Chaliapine
DB106	12	Red	Rovine son queste, Le—Recit.: Donne, che riposaste—evocazione ("ROBERTO IL DIAVOLO"—Meyerbeer) (in Italian) and Itte sul colle, o Druidi ("Norma"—Bellini) (in Italian with orch. and chorus)—Theodor Chaliapine
DB103	12	Red	Song of the flea (Moussorgsky) (Key of B flat minor) (in Russian) and Song of the Viking guest ("Sadko"—Rimsky-Korsakoff) (Key of D minor) (in Russian)—Theodor Chaliapine
DB103	12	Red	Song of the Viking guest ("Sadko"—Rimsky-Korsakoff) (Key of D minor) (in Russian) and Song of the flea (Moussorgsky) (Key of B flat minor) (in Russian)—Theodor Chaliapine
DB105	12	Red	Song of the Volga Boatmen, The (arr. Chaliapine-Koenemann) (in Russian) and The prophet, Op. 49 (Rimsky-Korsakoff) (Key of C major) (in Russian) —Theodor Chaliapine
DB101	12	Red	Still is the forest ("SONGS AND DANCES OF DEATH"—Moussorgsky) (in Russian) and How the King went to war (T. Koenemann) (Key of A major) (in Russian) —Theodor Chaliapine
DB104	12	Red	They won't let Masha walk by the brook (Russian Folk Song) (in Russian) (unacc.) and Oh, could I but express in song (L. Malashkin) (Key of C sharp minor) (in Russian with piano)—Theodor Chaliapine
DB102	12	Red	Two Grenadiers, The (Schumann) (Key of G minor) (in Russian) and Midnight review (Glinka) (Key of F minor) (in Russian) —Theodor Chaliapine
DA101	12	Red	Vi ravviso, o luoghi ameni ("SONNAMBULA"—Bellini) (in Italian) and Ave, Signor (Prologo) ("Mefistofele"—Botto) (in Italian) —Theodor Chaliapine
DB403	12	Red	Vieni, la mia vendetta ("LUCREZIA BORGIA"—Donizetti) (in Italian) (80) and Infelice! e tu credi ("Ernani"—Verdi)—Theodor Chaliapine

CHEMET, RENÉE, Violinist

Renée Chemet is regarded by the musical critics as one of the greatest lady violinists who has ever visited London. Her touch combines the exquisite tenderness of a woman with the power of a master.

These records signalize the début of another exclusive "His Master's Voice" artist. Especially in the classics Madame Chemet's beautiful true full tone is delightful. The introduction of Harpsichord accompaniment in a few of the small classics will be found in keeping with the period of the composition.

THE CHEMET RECORDS

Number	Size	Label	
DA416	10	Red	Bourrée (arr. A. Moffat) (violin with harpsichord acc. by Marguerite Delcourt) and The Holly Bush (Northumbrian Country Dance) (No. 1 of twelve 18th Century English violin pieces) (Moffat) (violin with piano)—Renée Chemet
DB474	12	Red	Concerto for Violin and Piano, Op. 20—Romance (Lalo) (piano acc. by Harold Craxton) and Symphonie Espagnole, Op. 21 (Finale No. 5—Rondo Allegro) (Lalo) (piano acc. by Harold Craxton)—Renée Chemet
DA417	10	Red	Concerto in A minor—Largo (Vivaldi-Nachez) (piano by Harold Craxton) and Sonata in G minor—Presto non troppo (Giuseppe Tartini) (piano acc. by Marguerite Delcourt)—Renée Chemet
DA416	10	Red	Holly Bush, The (Northumbrian Country Dance) (No. 1 of twelve 18th Century English violin pieces) (Moffat) (violin with piano) and Bourée (arr. A. Moffat) (violin with harpsichord acc. by Marguerite Delcourt)—Renée Chemet

HIS MASTER'S VOICE RED LABEL RECORDS

THE CEMET RECORDS—Continued

Number	Size	Label	
DB472	12	Red	Méditation ("Thaïs"—Massenet) (with piano) and Præludium (Allegro) (Pugnani-Kreisler) (piano acc. by Marguerite Delcourt)—Renée Chemet
DA419	10	Red	Poem (Fibich-Kubelik) (violin with piano acc. by Harold Craxton) and Waltz (Weber) (violin with piano acc. by Marguerite Delcourt)—Renée Chemet
DB472	12	Red	Præludium (Allegro) (Pugnani-Kreisler) (piano acc. by Marguerite Delcourt) and Méditation ("Thaïs"—Massenet) (with piano)—Renée Chemet
DA418	10	Red	Sérénade (Pierne) (violin with piano) and Swing Song (Ethel Barns) (violin with piano)—Renée Chemet
DB475	12	Red	Sonata in G Minor, Part 1 (Andante con moto) (Giuseppe Tartini) (piano acc. by Marguerite Delcourt) and Sonata in G minor, Part 2 (Largo—Allegro comodo) (Giuseppe Tartini) (piano acc. by Marguerite Delcourt)—Renée Chemet
DA417	10	Red	Sonata in G minor—Presto non troppo (Giuseppe Tartini) (piano acc. by Marguerite Delcourt) and Concerto in A minor—Largo (Vivaldi—Naché) (piano acc. by Harold Craxton)—Renée Chemet
DA418	10	Red	Swing Song (Ethel Barns) (violin with piano) and Sérénade (Pierne) (violin with piano)—Renée Chemet
DB473	12	Red	Symphonie Espagnole, Op. 21 (1st Movement—Allegro non troppo (Lalo) (piano acc. by Harold Craxton) and Symphonie Espagnole, Op. 21 (Scherzando No. 2—Allegro Molto) (Lalo) (piano acc. by Harold Craxton)—Renée Chemet
DB474	12	Red	Symphonie Espagnole, Op. 21 (Finale No. 5—Rondo Allegro) (Lalo) (Piano acc. by Harold Craxton) and Concerto for Violin and Piano, Op. 20—Romance (Lalo) (Piano acc. by Harold Craxton)—Renée Chemet
DA419	10	Red	Waltz (Weber) (violin with piano acc. by Marguerite Delcourt) and Poem (Fibich-Kubelik) (violin with piano acc. by Harold Craxton)—Renée Chemet

CIGADA, FRANCESCO, Baritone (Chee-gah'-dah)

QUINTET BY CIGADA, HUGUET, PAOLI, PINI CORSI AND GAETANO

Number	Size	Label	
DA415	10	Red	Versa il filtro nella tazza sua ("PAGLIACCI"—Leoncavallo) (in Italian) and Si, io t'amo ("Madame de Belle Isle"—Samara) (in Italian with piano) —Antonio Paoli

CLEMENT, EDMOND, Tenor (Klay-món(g))

This favourite French artist, who has for many years been the leading tenor at the Paris Opéra Comique, was born in Paris. He was destined for a civil engineer, and graduated from the Polytechnic; but his love for music compelled him to enter the Conservatoire, where he was one of the most brilliant pupils of his class. He was soon placed on the staff of the Opéra Comique, where he remained until an engagement for the Metropolitan Opera brought him to New York in 1909; and during his stay in America he repeated his French success.

In the records which M. Clement has made for "His Master's Voice," his beautifully schooled voice, graceful style and perfect diction are shown to perfection.

THE CLEMENT RECORDS

Number	Size	Label	
DA143	10	Red	Adieu au Matin, L' (Pessard): (a) Bergère légère (Weckerlin) (in French with piano) and Cachés dans cet asile? Berceuse ("Jocelyn"—Godard) (in French)—Edmond Clement
DA143	10	Red	Bergère légère (Weckerlin): (b) L'adieu au Matin (Pessard) (in French with piano) and Cachés dans cet asile? Berceuse ("Jocelyn"—Godard) (in French)—Edmond Clement
DA496	10	Red	Ca fait peur aux oiseaux, Op. 108 (Bernard) (in French with piano) and Pourquoi me réveiller? ("Werther"—Massenet) (in French)—Edmond Clement
DA143	10	Red	Cachés dans cet asile: Berceuse ("JOCELYN"—Godard) (in French) and (a) Bergère légère (Weckerlin): (b) L'adieu au Matin (Pessard) (in French with piano)—Edmond Clement
DB166	12	Red	En fermant les yeux ("MANON"—Massenet) (in French with piano) and Vainement, ma bien aimée, on croit ("Roi d'Ys"—Lalo) (in French)—Edmond Clement

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE CLEMENT RECORDS—Continued

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- Number Size Label
DA496 10 Red Pourquoi me réveiller? ("WERTHER"—Massenet) (in French)
 and Ça fait peur aux oiseaux, Op. 108 (Bernard) (in French with piano)
 —Edmond Clement
DB166 12 Red Vainement, ma bien aimée, on croit ("ROI D'YS"—Lalo) (in French)
 and En fermant les yeux ("Manon"—Massenet) (in French with piano)
 —Edmond Clement

CLEMENT AND FARRAR

- DB172** 12 Red Ange adorable ("ROMÉO ET JULIETTE"—Gounod) (in French)
 and Lontano, lontano ("MEFISTOFELE"—Boito) (in Italian)—Clement and Farrar
DJ102 10 Buff Au clair de la lune (Lully) (in French with piano)
 and Belle nuit, o nuit d'amour (Barcarolle) ("Contes d'Hoffmann"—Offenbach)
 (in French)—Farrar and Scotti
DB172 12 Red Lontano, lontano ("MEFISTOFELE"—Boito) (in Italian)
 and Ange adorable ("Roméo et Juliette"—Gounod) (in French)
 —Clement and Farrar
DA211 10 Red Nous allons partir tous deux ("DANTE"—Godard) (in French)
 and Via! così non mi lasciate ("Segreto di Swanna"—Wolf-Ferrari) (in Italian)
 —Geraldine Farrar

CLEMENT AND JOURNET

- DK105** 12 Buff Au fond du temple saint ("PÊCHEURS DE PERLES"—Bizet) (in French)
 and O viens, mon doux berger ("Pique Dame"—Tchaikovsky) (in French)
 —Destinn and Duchêne

CORSI, EMILIA, Soprano (Kor'-see, Ay-mil'-yah)

CORSI AND BATTISTINI

- Number Size Label
DB198 12 Red Vieni meco, sol di rose ("ERNANI"—Verdi) (in Italian with arch. and chora)
 and Alla vita che t'arride ("Ballo in Maschero"—Verdi) (in Italian)
 —Mattia Battistini

CORSI, ANTONIO PINI, Baritone (Kor'-see, Pec'-nee)

QUINTET BY PINI CORSI, HUGUET, PAOLI CIGADA, AND GAETANO.

- Number Size Label
DA415 10 Red Versa il filtro nella tazza sua ("PAGLIACCI"—Leoncavallo) (in Italian)
 and Sì, io t'amo ("Madame de Belle Isle"—Samara) (in Italian with piano)
 —Antonio Paoli

CORTOT, ALFRED, Pianist (Kor'-toh)

Alfred Cortot was born at Nyon. He went to Paris in 1884, and entered the Conservatoire later, where he won the following prizes: First "Médaille de Solfège" 1891, First Pianoforte Medal 1892, and the highest prize and the only one awarded in 1896.

From 1897 to 1901 he devoted himself chiefly to conducting, and was Choral Conductor at Bayreuth. He produced and conducted Wagner's "Ring" in 1902, this being the first performance in Paris of Wagner's tetralogy. He also conducted some Colonne concerts.

His career as solo pianist, in which vocation he is now chiefly known, began in 1897 at a Colonne concert. Since then he has played continually in all the leading Continental countries, and also in England and the United States of America, where he has been acclaimed as the greatest pianist who has ever visited the States.

Cortot's distinguishing characteristics as a pianist are difficult to describe, since he combines the best qualities of many different schools. A superb technique, extraordinary brilliancy, great power of tone and remarkable delicacy of touch, strike the listener in turn, whilst his sense of rhythm and the beauty of his phrasing are alike conspicuous; but above all is to be placed the rare quality which enables him to pass from one composition to another, investing each with a separate character in complete harmony with the composer's individuality, at the same time preserving his own strong personality and holding the audience spell-bound by the force of his genius.

THE CORTOT RECORDS

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Number	Size	Label	
DB167	12	Red	Berceuse, Op. 57 (Chopin) and <i>Étude: En forme de valse</i> (Saint-Saëns)—Alfred Cortot
DB643	12	Red	Caprice poétique (La leggerezza) (Liszt) and <i>The fountain</i> (Ravel)—Alfred Cortot
DB167	12	Red	<i>Étude: En forme de valse</i> (Saint-Saëns) and <i>Berceuse, Op. 57</i> (Chopin)—Alfred Cortot
DA145	10	Red	<i>Étude in G flat major, Op. 10, No. 5</i> (Black Keys); (b) <i>Étude in G flat major, Op. 25, No. 9</i> (The Butterfly) (Chopin) and <i>Tarantelle, Op. 43</i> (Chopin)—Alfred Cortot
DA145	10	Red	<i>Étude in G flat major, Op. 25, No. 9</i> (The Butterfly); (a) <i>Étude in G flat major, Op. 10, No. 5</i> (Black Keys) (Chopin) and <i>Tarantelle, Op. 43</i> (Chopin)—Alfred Cortot
DA146	10	Red	<i>Fille aux cheveux de lin</i> ; (a) <i>Minstrels</i> (Preludes Nos. 8 and 12—Debussy) and <i>Polonaise, Op. 74, No. 5</i> (Chopin—Liszt)—Alfred Cortot
DB643	12	Red	<i>Fountain, The</i> (Ravel) and <i>Caprice poétique</i> (La leggerezza) (Liszt)—Alfred Cortot
DB168	12	Red	<i>Invitation to the Waltz</i> (Weber) and <i>Paraphrase de Concert</i> ("Rigoletto"—Verdi—Liszt)—Alfred Cortot
DA144	10	Red	<i>Malagueña</i> (Spanish Dance) (Albeniz) and <i>Seguidilla</i> (Albeniz)—Alfred Cortot
DA146	10	Red	<i>Minstrels</i> ; (a) <i>La Fille aux cheveux de lin</i> (Preludes Nos. 12 and 8—Debussy) and <i>Polonaise, Op. 74, No. 5</i> (Chopin—Liszt)—Alfred Cortot
DB168	12	Red	<i>Paraphrase de Concert</i> ("Rigoletto"—Verdi—Liszt) and <i>Invitation to the Waltz</i> (Weber)—Alfred Cortot
DA146	10	Red	<i>Polonaise, Op. 74, No. 5</i> (Chopin—Liszt) and (a) <i>La Fille aux cheveux de lin</i> ; (b) <i>Minstrels</i> (Preludes Nos. 8 and 12—Debussy)—Alfred Cortot
DA144	10	Red	<i>Seguidilla</i> (Albeniz) and <i>Malagueña</i> (Spanish Dance) (Albeniz)—Alfred Cortot
DA145	10	Red	<i>Tarantelle, Op. 43</i> (Chopin) and (a) <i>Étude in G flat major, Op. 10, No. 5</i> (Black Keys); (b) <i>Étude in G flat major, Op. 25, No. 9</i> (The Butterfly) (Chopin)—Alfred Cortot

CULP, JULIA, Contralto (Koolp, Julia)

Madame Culp was born in Holland and received her first musical training in the Amsterdam Conservatoire; afterwards she studied with Madame Gerster. To-day she has only to announce a concert and the house is sold out weeks ahead, while England, France, Belgium, Holland, Spain, Italy and Scandinavia have all acclaimed her as a peerless artist.

At her first appearance in England in 1909, the leading critics hailed her as one of the greatest living lieder singers, and she has always enjoyed wide popularity in London.

Every summer Madame Culp spends ten days as a special guest of the Queen at Het Loo. The Queen Mother of Holland has been a patroness and admirer of Mme. Culp's art for many years.

THE CULP RECORDS

Number	Size	Label	
DA148	10	Red	All through the night (Boulton) and <i>Long, long ago</i> (Bayly)—Julia Culp
DA150	10	Red	Auld Lang Syne (Burns) and <i>Bendemeer's Stream</i> (Scott-Gatty)—Julia Culp
DA150	10	Red	<i>Bendemeer's Stream</i> (Scott-Gatty) and <i>Auld Lang Syne</i> (Burns)—Julia Culp
DA149	10	Red	By the waters of Minnetonka (Indian love song—Lieurance) and <i>Lullaby</i> (from "Indian Songs"—Lieurance)—Julia Culp
DA153	10	Red	Cottage Maid, The (Beethoven) and <i>Gelukking Vaderland</i> (Dutch Folk Song) (in Dutch)—Julia Culp
DA154	10	Red	Drink to me only with thine eyes (Hullah) and <i>Passing by</i> (Purcell)—Julia Culp
DA155	10	Red	Dutch Serenade (De Lange) (in Dutch with harp) and <i>Nuit d'étoiles</i> (Debussy) (in French with piano acc. by the Composer)—Julia Culp
DB170	12	Red	Faithful Johnnie (Beethoven) and <i>Love's old sweet song</i> (Molloy)—Julia Culp
DA153	10	Red	<i>Gelukking Vaderland</i> (Dutch Folk Song) (in Dutch) and <i>The Cottage Maid</i> (Beethoven)—Julia Culp
DA156	10	Red	I've been roaming (Horn) (with piano) and <i>The Old Refrain</i> (Viennese Popular Song) (arr. Kreisler)—Julia Culp
DA148	10	Red	<i>Long, long ago</i> (Bayly) and <i>All through the night</i> (Boulton)—Julia Culp
DB170	12	Red	<i>Love's old sweet song</i> (Molloy) and <i>Faithful Johnnie</i> (Beethoven)—Julia Culp

HIS MASTER'S VOICE RED LABEL RECORDS

THE CULP RECORDS—Continued

Number	Size	Label	
DA149	10	Red	Lullaby (from "Indian Songs"—Lieurance) and <i>By the waters of Minnetonka</i> (Indian love song—Lieurance) —Julia Culp
DA152	10	Red	Mignonette (Weckerlin) (in French with piano) and <i>Mon cœur s'ouvre à ta voix</i> ("Samson et Dalila"—Saint-Saëns) (in French) —Julia Culp
DA152	10	Red	<i>Mon cœur s'ouvre à ta voix</i> ("SAMSON ET DALILA"—Saint-Saëns) (in French) and <i>Mignonette</i> (Weckerlin) (in French with piano)—Julia Culp
DA155	10	Red	Nuit d'étoiles (Debussy) (in French with piano acc. by the Composer) and <i>Dutch Serenade</i> (De Lange) (in Dutch with harp)—Julia Culp
DB171	12	Red	Oh, rest in the Lord ("ELIJAH"—Mendelssohn) and <i>Printemps qui commence</i> ("Samson et Dalila"—Saint-Saëns) (in French) —Julia Culp
DA156	10	Red	Old Refrain, The (Viennese Popular Song) (arr. Kreisler) and <i>I've been roaming</i> (Horn) (with piano)—Julia Culp
DA154	10	Red	Passing by (Purcell) and <i>Drink to me only with thine eyes</i> (Hallah)—Julia Culp
DB171	12	Red	Printemps qui commence ("SAMSON ET DALILA"—Saint-Saëns) (in French) and <i>Oh, rest in the Lord</i> ("Elijah"—Mendelssohn)—Julia Culp
DA151	10	Red	Stille Nacht, Heilige Nacht (Franz Gruber) (in German) and <i>Wiegenlied</i> (Cradle Song) Op. 49, No. 4 (J. Brahms) (in German with piano)—Julia Culp
DA151	10	Red	<i>Wiegenlied</i> (Cradle Song) Op. 49, No. 4 (J. Brahms) (in German with piano) and <i>Stille Nacht, Heilige Nacht</i> (Franz Gruber) (in German)—Julia Culp

D

DALMORES, CHARLES, Tenor (Dahl-moh-ress')

Mr. Dalmore was born at Nancy, in France, in 1872, and made his début at Rouen in 1899 with such success that he was engaged for the Brussels Opera, and his Brussels triumphs were repeated at Covent Garden, where he sang with Calvé in "Carmen" and with Melba in "Faust."

THE DALMORES RECORDS

Number	Size	Label	
DA157	10	Red	Atmest du nicht mit mir die süßen Düfte? ("LOHENGRIN"—Wagner) (in German) and <i>C'est elle</i> ("Contes d'Hoffmann"—Offenbach) (in French)—Charles Dalmore
DA157	10	Red	<i>C'est elle</i> ("CONTES D'HOFFMANN"—Offenbach) (in French) (81) and <i>Atmest du nicht mit mir die süßen Düfte?</i> ("Lohengrin"—Wagner) (in German)—Charles Dalmore

DALMORES AND CALVÉ

Number	Size	Label	
DB638	12	Red	La-bas dans la montagne ("CARMEN"—Bizet) (in French) and <i>Les tringles des sistres tintaient</i> ("Carmen"—Bizet) (in French) —Emma Calvé

DE GOGORZA, EMILIO, Baritone (der Goh-gort'-zah)

One of the best known baritones on the continent of America, Emilio de Gogorza is famous for a well-trained voice and artistic interpretation. He sings a remarkable variety of music with admirable skill and unimpeachable good taste, both these qualities being conspicuous in the "His Master's Voice" records by this artist. His rendering of the "Toreador Song" and "O Sole mio" are exceptionally fine, and reveal masterly powers. De Gogorza makes records exclusively for "His Master's Voice."

THE DE GOGORZA RECORDS

Number	Size	Label	
DA175	10	Red	Absent (Tirindelli) and <i>Waiting for your return</i> (Genise de Curtis-Cesar)—Emilio de Gogorza
DB625	12	Red	Air du Sonneur ("PATRIE"—Paladilhe) (in French) and <i>Votre toast je peux vous le rendre</i> ("Carmen"—Bizet) (in French with chorus and orch.)—Emilio de Gogorza

HIS MASTER'S VOICE RED LABEL RECORDS

THE DE GOGORZA RECORDS—Continued

Number Size Label

- DB184** 12 Red Balen del suo sorriso, Il ("TROVATORE"—Verdi) (in Italian)
and Deh! vieni alla finestra, Serenata ("DON GIOVANNI"—Mozart) (in Italian); (b) Devant la maison ("DAMNATION DE FAUST"—Berlioz) (in French)—Emilio de Gogorza
- DA176** 10 Red Beauty's eyes (Tosti) and Could I? (Tosti)—Emilio de Gogorza
- DB187** 12 Red Canto del Presidiario (Alvarez) (in Spanish)
and Mi niña (Guetary) (in Spanish)—Emilio de Gogorza
- DB323** 12 Red Caro mio Ben (Giordani) (in Italian)
and Pari siamo I ("Rigoletto"—Verdi) (in Italian)—Emilio de Gogorza
- DA177** 10 Red Chanson de Fortunio; Sérénade (Offenbach) (in French)
and Lina; Chanson Napolitaine (Symiane) (in French)—Emilio de Gogorza
- DA178** 10 Red Clang of the forge (Rodney)
and Viking Song (Coleridge-Taylor)—Emilio de Gogorza
- DA179** 10 Red Comme se canta a Napule (Mario) (in Neapolitan with orch. and mandolin)
and La Mandolinata (Paladilhe) (in Italian)—Emilio de Gogorza
- DA176** 10 Red "Could I? (Tosti) and Beauty's eyes (Tosti)—Emilio de Gogorza
- DB184** 12 Red Deh! vieni alla finestra, Serenata ("DON GIOVANNI"—Mozart) (in Italian)
(b) Devant la maison ("DAMNATION DE FAUST"—Berlioz) (in French)
and Il balen del suo sorriso ("TROVATORE"—Verdi) (in Italian)—Emilio de Gogorza
- DB184** 12 Red Devant la maison ("DAMNATION DE FAUST"—Berlioz) (in French); (a) Deh! vieni alla finestra, Serenata ("DON GIOVANNI"—Mozart) (in Italian)
and Il balen del suo sorriso ("TROVATORE"—Verdi) (in Italian)—Emilio de Gogorza
- DB626** 12 Red Dormi pure—Serenata (Scuderi) (in Italian)
and The magic song (Meyer-Helmund)—Emilio de Gogorza
- DA180** 10 Red Dream faces (Wm. H. Hutchinson)
and The garden of sleep (de Lara)—Emilio de Gogorza
- DB628** 12 Red Drink to me only with thine eyes (Hullah)
and Where'er you walk ("Semele"—Handel)—Emilio de Gogorza
- DA184** 10 Red El celoso (Alvarez) (in Spanish)
and En Calesa (F. M. Alvarez) (in Spanish)—Emilio de Gogorza
- DA184** 10 Red En Calesa (F. M. Alvarez) (in Spanish)
and El celoso (Alvarez) (in Spanish)—Emilio de Gogorza
- DB183** 12 Red Eri tu che macchiavi quell' anima ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Largo al factotum della città ("Barbiere di Siviglia"—Rossini) (in Italian)—Emilio de Gogorza
- DA183** 10 Red For all eternity (Mascheroni)
and Juanita (Hon. Mrs. Norton)—Emilio de Gogorza
- DA180** 10 Red Garden of sleep, The (de Lara)
and Dream faces (Wm. H. Hutchinson)—Emilio de Gogorza
- DB185** 12 Red God, my Father ("SEVEN WORDS OF CHRIST"—Dubois)
and The Holy City (Adams)—Emilio de Gogorza
- DB185** 12 Red Holy City—The (Adams)
and God, my Father ("Seven Words of Christ"—Dubois)—Emilio de Gogorza
- DA186** 10 Red I know a lovely garden (Guy d'Hardelot)
and Thou art near me, Margarita (Meyer-Helmund)—Emilio de Gogorza
- DA188** 10 Red In the shade of the palm ("FLORODORA"—Stuart)
and Sally in our alley (Carey)—Emilio de Gogorza
- DA187** 10 Red John Peel (Old Hunting Song)
and When dull care (Wilson)—Emilio de Gogorza
- DA183** 10 Red Juanita (Hon. Mrs. Norton)
and For all eternity (Mascheroni)—Emilio de Gogorza
- DB183** 12 Red Largo al factotum della città ("BARBIERE DI SIVIGLIA"—Rossini) (in Italian)
and Eri tu che macchiavi quell' anima ("Ballo in Maschera"—Verdi) (in Italian)—Emilio de Gogorza
- DA359** 10 Red Lasciali dir, tu m'ami! (Quaranta) (in Italian)
and That's why my heart is culting you (Molzan)—Emilio de Gogorza
- DA177** 10 Red Lina; Chanson Napolitaine (Symiane) (in French)
and Chanson de Fortunio; Sérénade (Offenbach) (in French)—Emilio de Gogorza
- DB594** 12 Red Lost chord, The (Sullivan)
and O song divine (Temple)—Emilio de Gogorza
- DB626** 12 Red Magic song, The (Meyer-Helmund)
and Dormi pure—Serenata (Scuderi) (in Italian)—Emilio de Gogorza
- DA179** 10 Red Mandolinata, La (Paladilhe) (in Italian)
and Comme se canta a Napule (Mario) (in Neapolitan with orch. and mandolin)—Emilio de Gogorza
- DB187** 12 Red Mi niña (Guetary) (in Spanish)
and Canto del Presidiario (Alvarez) (in Spanish)—Emilio de Gogorza
- DB322** 12 Red 'Mong the green Irish hills (N. Freese arr. E. H. Pierce)
and The pines of Pan (Edward Elgar)—Emilio de Gogorza

All Speeds are 78 unless otherwise indicated.

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HIS MASTER'S VOICE RED LABEL RECORDS

THE DE GOGORZA RECORDS—Continued

De

Number	Size	Label	
DA181	10	Red	Noche serena (Mexican Folk Song) (in Spanish) and Preguntale a las estrellas (Mexican Folk Song) (in Spanish) —Emilio de Gogorza
DB188	12	Red	Non è ver (Mattei) (in Italian) and O sole mio (di Capua) (in Italian)—Emilio de Gogorza
DB188	12	Red	O sole mio (di Capua) (in Italian) (80) and Non è ver (Mattei) (in Italian)—Emilio de Gogorza
DA185	10	Red	O sole mio (di Capua) (in Italian) and Santa Lucia (Neapolitan Folk Song) (in Italian)—Emilio de Gogorza
DB594	12	Red	O, song divine (Temple) and The Lost chord (Sullivan)—Emilio de Gogorza
DB186	12	Red	Paloma, La (Yradier) (in Spanish) and La Partida (Alvarez) (in Spanish with piano)—Emilio de Gogorza
DB323	12	Red	Pari Siamo! ("RIGOLETTO"—Verdi) (in Italian) and Caro mio Ben (Giordani) (in Italian)—Emilio de Gogorza
DB186	12	Red	Partida, La (Alvarez) (in Spanish with piano) and La Paloma (Yradier) (in Spanish)—Emilio de Gogorza
DB322	12	Red	Pipes of Pan, The (Edward Elgar) and Mong the green Irish hills (N. Freese, arr. E. H. Pierce)—Emilio de Gogorza
DA181	10	Red	Preguntale a las estrellas (Mexican Folk Song) (in Spanish) and Noche serena (Mexican Folk Song) (in Spanish)—Emilio de Gogorza
DB627	12	Red	Promesse de mon avenir ("ROI DE LAHORE"—Massenet) (in French) and Vision fugitive ("Hérodiade"—Massenet) (in French)—Emilio de Gogorza
DA188	10	Red	Sally in our alley (Carey) and In the shade of the palm ("Florodora"—Stuart)—Emilio de Gogorza
DA185	10	Red	Santa Lucia (Neapolitan Folk Song) (in Italian) and O sole mio (di Capua) (in Italian)—Emilio de Gogorza
DA182	10	Red	Sevillana, La (Yradier) (in Spanish) and Teresita mia (Spanish Folk Song) (Nicto) (in Spanish)—Emilio de Gogorza
DA485	10	Red	Si può? (Prologo, Parte I) ("PAGLIACCI"—Leoncavallo) (in Italian) and The song of the Volga boatmen (arr. Bromberg)—Emilio de Gogorza
DA485	10	Red	Song of the Volga boatmen, The (arr. Bromberg) and Si può? (Prologo, Parte I) ("Pagliacci"—Leoncavallo) (in Italian) —Emilio de Gogorza
DA182	10	Red	Teresita mia (Spanish Folk Song) (Nicto) (in Spanish) and La Sevillana (Yradier) (in Spanish)—Emilio de Gogorza
DA359	10	Red	That's why my heart is calling you (Motzan) and Lasciati dir, tu m'ami! (Quaranta) (in Italian)—Emilio de Gogorza
DA186	10	Red	Thou art near me, Margarita (Meyer-Helmund) and I know a lovely garden (Guy D'Hardelet)—Emilio de Gogorza
DA178	10	Red	Viking song (Coleridge-Taylor) and Clang of the forge (Rodney)—Emilio de Gogorza
DB627	12	Red	Vision fugitive ("HÉRODIADE"—Massenet) (in French) and Promesse de mon avenir ("ROI DE LAHORE"—Massenet) (in French) —Emilio de Gogorza
DB625	12	Red	Votre toast je peux vous le rendre ("CARMEN"—Bizet) (in French with chorus and orch.) and Air du Sonneur ("Patrie"—Paladilhe) (in French) —Emilio de Gogorza
DA175	10	Red	Waiting for your return (Genise-de Curtis-Cesar) and Absent (Tirindelli)—Emilio de Gogorza
DA187	10	Red	When dull care (Wilson) and John Peel (Old Hunting Song)—Emilio de Gogorza
DB628	12	Red	Where'er you walk ("SEMELE"—Handel) and Drink to me only with thine eyes (Hullah)—Emilio de Gogorza
DE GOGORZA AND CARUSO			
DB592	12	Red	A la luz de la luna (Anton) (in Spanish) and A Granada (To Granada) (F. M. Alvarez) (in Spanish) —Enrico Caruso
DE GOGORZA AND EAMES			
DK121	12	Buff	Dove prende amor ricetta, Lá ("FLAUTO MAGICO"—Mozart) (in Italian) and Che soave zeffiretto ("Nozze di Figaro"—Mozart) (in Italian) —Eames and Sembrich
DE GOGORZA AND VAN HOOSE			
DB169	12	Red	Solo, profugo, reietto ("MARTA"—Flotow) (in Italian) and Que voulez-vous, messieurs? ("Faust"—Gounod) (in French) —de Gogorza-Hoose-Journet

HIS MASTER'S VOICE RED LABEL RECORDS

De

Number Size Label
DB169 12 Red

TRIO BY DE GOGORZA, JOURNET AND VAN HOOSE

Que voulez-vous, messieurs? ("FAUST"—Gounod) (in French) (80)
and Solo, profugo, reitelo ("Marta"—Flotow) (in Italian)
—de Gogorza and Hoose

DE LUCA, GIUSEPPE, Baritone (day Loo'-kah)

A Roman by birth, Giuseppe de Luca is one of the latest acquisitions of the Metropolitan Opera, New York, and no artist has more successfully proved his right to a place in the front rank than this superb Italian baritone.

At the age of thirteen his talent for singing was brought to the attention of Bartolini, the famous baritone and teacher. The boy then showed indications of musical feeling in marked degree, and his voice even at that time was of distinctly baritone quality. Fearing a possible change in the voice, it was not until some two years later that de Luca entered the Conservatoire of Santa Cecilia in Rome, where he studied for five years before making his debut in "Faust." He spent eight winter seasons in the famous La Scala, and has appeared with most significant success in all the considerable capitals of Europe, being well known to London audiences.

Signor de Luca's American debut was made as Figaro in the "Barber of Seville" at the Metropolitan Opera House, November 25th, 1915, when he won instant favour with Press and public alike. After hearing this fine artist, "His Master's Voice" promptly secured his exclusive services, and he has made many records which are fine examples of his artistic achievements.

THE DE LUCA RECORDS

Number Size Label
DB220 12 Red

A tanto amor! ("FAVORITA"—Donizetti) (in Italian)
and Ah! per sempre io ti perdi ("Puritani"—Bellini) (in Italian)
—Giuseppe de Luca

DB220 12 Red

Ah! per sempre io ti perdi ("Puritani"—Bellini) (in Italian)
and A tanto amor! ("FAVORITA"—Donizetti) (in Italian)—Giuseppe de Luca

DA190 10 Red

Balen del suo sorriso, il ("TROVATORE"—Verdi) (in Italian)
and O Carlo, ascolta ("DON CARLOS"—Verdi) (in Italian)—Giuseppe de Luca

DB219 12 Red

Di Provenza il mar, il suol ("TRAVIATA"—Verdi) (in Italian)
and Dio possente, dio d'amor ("FAUST"—Gounod) (in Italian)
—Giuseppe de Luca

DB219 12 Red

Dio possente, dio d'amor ("FAUST"—Gounod) (in Italian)
and Di Provenza il mar, il suol ("TRAVIATA"—Verdi) (in Italian)
—Giuseppe de Luca

DB218 12 Red

Eri tu che macchiavi quell'anima ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Per me giunto è il dì supremo ("DON CARLOS"—Verdi) (in Italian)
—Giuseppe de Luca

DB217 12 Red

Largo al factotum della città ("BARBIERE DI SIVIGLIA"—Rossini) (in Italian)
and Oh! de' verd' anni miei ("ERNANI"—Verdi) (in Italian)
—Giuseppe de Luca

DB221 12 Red

Lascia ch'io pianga ("RINALDO"—Handel) (in Italian)
and Vision fugitive ("HÉRODIAS"—Massenet) (in French)—Giuseppe de Luca

DA191 10 Red

Nuttata e sentimento (Capolongo) (in Neapolitan)
and O Luna (Cordiferro-Cardillo) (in Neapolitan)—Giuseppe de Luca

DA190 10 Red

O Carlo, ascolta ("DON CARLOS"—Verdi) (in Italian)
and Il balen del suo sorriso ("TROVATORE"—Verdi) (in Italian)
—Giuseppe de Luca

DB217 12 Red

Oh! de' verd' anni miei ("ERNANI"—Verdi) (in Italian)
and Largo al factotum della città ("Barbiere di Siviglia"—Rossini) (in Italian)
—Giuseppe de Luca

DA191 10 Red

Oi Luna (Cordiferro-Cardillo) (in Neapolitan)
and Nuttata e sentimento (Capolongo) (in Neapolitan)—Giuseppe de Luca

DB218 12 Red

Per me giunto è il dì supremo ("DON CARLOS"—Verdi) (in Italian)
and Eri tu che macchiavi quell'anima ("BALLO IN MASCHERA"—Verdi) (in Italian)
—Giuseppe de Luca

DA192 10 Red

Resta immobile e ver la terra ("GUGLIELMO TELL"—Rossini) (in Italian)
and Se vuol ballare, signor contino ("Nozze di Figaro"—Mozart) (in Italian)
—Giuseppe de Luca

DA192 10 Red

Se vuol ballare, signor contino ("NOZZE DI FIGARO"—Mozart) (in Italian)
and Resta immobile e ver la terra ("Guglielmo Tell"—Rossini) (in Italian)
—Giuseppe de Luca

HIS MASTER'S VOICE RED LABEL RECORDS

THE DE LUCA RECORDS—Continued

De	Number	Size	Label	
	DB221	12	Red	Vision fugitive ("HÉRODIADE"—Massenet) (in French) and <i>Lascia ch' io pianga</i> ("Rinaldo"—Handel) (in Italian)—Giuseppe de Luca
				<u>DE LUCA AND BORI</u>
	DK102	12	Buff	Pronta io son ("DON PASQUALE"—Donizetti) (in Italian) and <i>Vado, corro</i> ("Don Pasquale"—Donizetti) (in Italian)—de Luca and Bori
	DK102	12	Buff	Vado, corro ("DON PASQUALE"—Donizetti) (in Italian) and <i>Pronta io son</i> ("Don Pasquale"—Donizetti) (in Italian)—de Luca and Bori
				<u>DE LUCA AND CARUSO</u>
	DM107	12	P. Gn.	Sleale! il segreto fu dunque violato? ("FORZA DEL DESTINO"—Verdi) (in Italian) and <i>Venti Scudi!</i> ("Elisir d'Amore"—Donizetti) (in Italian)—de Luca and Caruso
	DM107	12	P. Gn.	Venti scudi! ("ELISIR D'AMORE"—Donizetti) (in Italian) and <i>Sleale! il segreto fu dunque violato?</i> ("Forza del Destino"—Verdi) (in Italian)—de Luca and Caruso
				<u>DE LUCA AND FARRAR</u>
	DA209	10	Red	Bacio, li ("ZAZÀ"—Leoncavallo) (in Italian) and <i>Mamma usciva de casa</i> ("Zaza"—Leoncavallo) (in Italian)—Geraldine Farrar
				<u>DE LUCA AND GALLI-CURCI</u>
	DB174	12	Red	Dite alla giovine ("TRAVIATA"—Verdi) (in Italian) and <i>Imponete. Non amarlo ditegli</i> ("Traviata"—Verdi) (in Italian)—de Luca and Galli-Curci
	DB174	12	Red	Imponete. Non amarlo ditegli ("TRAVIATA"—Verdi) (in Italian) and <i>Dite alla giovine</i> ("Traviata"—Verdi) (in Italian)—de Luca and Galli-Curci
	DA381	10	Red	Piangi! piangi fanciulla ("RIGOLETTO"—Verdi) (in Italian) and <i>Ah! ne suis pas encore!</i> ("Romeo et Juliette"—Gounod) (in French)—Gigli and Bori
				<u>DE LUCA AND MARTINELLI</u>
	DK127	12	Buff	Dio che nell' alma infondere ("DON CARLOS"—Verdi) (in Italian) and <i>Elle ne m'aime pas</i> ("Don Carlos"—Verdi) (in French)—Marcel Journet
				<u>DE LUCA, MARDONES AND MARTINELLI</u>
	DK120	12	Buff	Troncar suoi di quell' empio ("GUGLIELMO TELL"—Rossini) (in Italian) and <i>Ah! Matilde, io t'amo e amore</i> ("Guglielmo Tell"—Rossini) (in Italian)—Journet and Martinelli
				<u>QUARTET BY DE LUCA, CARUSO, GALLI-CURCI AND PERINI</u>
	DQ100	12	White	Di, se ben rammentomi, Un ("RIGOLETTO"—Verdi) (in Italian) and <i>Chi mi frena</i> ("Lucia di Lammermoor"—Donizetti) (in Italian)—de Luca-Carus-Galli-Curci-Egener-Journet-Bada
				<u>SEXTET BY DE LUCA, CARUSO, GALLI-CURCI, EGNER, JOURNET AND BADA</u>
	DQ100	12	White	Chi mi frena ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) and <i>Un di, se ben rammentomi</i> ("Rigoletto"—Verdi) (in Italian)—de Luca-Carus-Galli-Curci-Perini

DE' MURO, BERNARDO, Tenor (deh Moo'-roh)

De' Muro studied in Rome under Martino, and first sang in "Cavalleria Rusticana" in Rome with great success. Following on several successful appearances throughout Italy De' Muro created a lasting triumph in 1912 as *Folco* in Mascagni's opera "Isabeau," at La Scala, Milan. His beautiful records are in great demand.

THE DE' MURO RECORDS

Number	Size	Label	
DB549	12	Red	Alla madre—(Pregiera) (G. A. De' Muro) (in Italian) and <i>O Paradiso, dall' onde uscito</i> ("Africana"—Meyerbeer) (in Italian)—Bernardo De' Muro

HIS MASTER'S VOICE RED LABEL RECORDS

THE DE' MURO RECORDS—Continued

Number Size Label

DA171 10 Red

Ch' ella mi creda libero e lontano ("FANCIULLA DEL WEST"—Puccini) (in Italian)
and *Pur ti riveggo, mia dolce Aida* ("Aida"—Verdi) (in Italian)

DB553 12 Red

Di all' azzurro spazio guardai profondo, Un ("ANDREA CHÉNIER"—Giordano)
(in Italian) and *Sì, fui soldato* ("Andrea Chénier"—Giordano) (in Italian)

DB562 12 Red

Di quella pira ("TROVATORE"—Verdi) (in Italian with chorus and orch.)
and *Ai nostri monti ritorneremo* ("Trovatore"—Verdi) (in Italian)

DB560 12 Red

Dio! mi potevi scagliar tutti i mali ("OTELLO"—Verdi) (in Italian)
and *Niun mi tema* (La morte d'Otello) ("Otello"—Verdi) (in Italian)

DB557 12 Red

E passerà la viva creatura ("ISABEAU"—Mascagni) (in Italian)
and *Tu ch' odi lo mio grido* (La Canzone del Falco) ("Isabeau"—Mascagni)

DB559 12 Red

Esultate! l'orgoglio musulmano sepolto ("OTELLO"—Verdi) (in Italian with
chorus and orch.) and *Ora e per sempre addio, sante memorie* ("Otello"—

DB558 12 Red

Fu vile l'editto ("ISABEAU"—Mascagni) (in Italian)
and *Va nella tua stanzetta* ("Piccolo Marat"—Mascagni) (in Italian)

DB554 12 Red

Io l'ho perduta ("DON CARLOS"—Verdi) (in Italian)
and *Ho nome Escamillo* ("Carmen"—Bizet) (in Italian)—De' Muro and Janni

DB560 12 Red

Niun mi tema (La morte d'Otello) ("OTELLO"—Verdi) (in Italian)
and *Dio! mi potevi scagliar tutti i mali* ("Otello"—Verdi) (in Italian)

DB549 12 Red

O Paradiso, dall' onde uscito ("AFRICANA"—Meyerbeer) (in Italian)
and *Alla madre*—(Preghiera) (G. A. De Muro) (in Italian)—Bernardo De' Muro

DB559 12 Red

Ora e per sempre addio, sante memorie ("OTELLO"—Verdi) (in Italian)
and *Esultate! l'orgoglio musulmano sepolto* ("Otello"—Verdi) (in Italian with

DB553 12 Red

chorus and orch.)—Bernardo De' Muro
Sì, fui soldato ("ANDREA CHÉNIER"—Giordano) (in Italian)
and *Un di all' azzurro spazio guardai profondo* ("Andrea Chénier"—Giordano)

DB551 12 Red

Sono Ramerrez ("FANCIULLA DEL WEST"—Puccini) (in Italian)
and *Di lei non più* ("Aida"—Verdi) (in Italian)—De' Muro and Gramagna

DB557 12 Red

Tu ch' odi lo mio grido (La Canzone del Falco) ("ISABEAU"—Mascagni) (in
Italian) and *E passerà la viva creatura* ("Isabeau"—Mascagni) (in

DB558 12 Red

Italian)—Bernardo De' Muro
Va nella tua stanzetta ("PICCOLO MARAT"—Mascagni) (in Italian)
and *Fu vile l'editto* ("Isabeau"—Mascagni) (in Italian)—Bernardo De' Muro

DE' MURO AND BADINI

DB644 12 Red

Deserto sulla terra ("TROVATORE"—Verdi) (in Italian)
and *Ah! che la morte ognora* ("Trovatore"—Verdi) (in Italian with chorus

DE' MURO AND BARTOLOMASI

DB556 12 Red

Dormivi? Sognavo! ("ISABEAU"—Mascagni) (in Italian)
and *I tuoi occhi* ("Isabeau"—Mascagni) (in Italian)—De' Muro and

DB556 12 Red

Bartolomasi
I tuoi occhi ("ISABEAU"—Mascagni) (in Italian)
and *Dormivi? Sognavo!* ("Isabeau"—Mascagni) (in Italian)

DE' MURO AND CASAZZA

DB562 12 Red

Ai nostri monti ritorneremo ("TROVATORE"—Verdi) (in Italian)
and *Di quella pira* ("Trovatore"—Verdi) (in Italian with chorus and orch.)

DB561 12 Red

Mal reggendo all' aspro assalto ("TROVATORE"—Verdi) (in Italian)
and *Perigliarti ancor languente* ("Trovatore"—Verdi) (in Italian)

DB561 12 Red

—De' Muro and Casazza
Perigliarti ancor languente ("TROVATORE"—Verdi) (in Italian)
and *Mal reggendo all' aspro assalto* ("Trovatore"—Verdi) (in Italian)

DE' MURO AND GRAMAGNA

DB551 12 Red

Di lei non più ("AIDA"—Verdi) (in Italian)
and *Sono Ramerrez* ("Fanciulla del West"—Puccini) (in Italian)

HIS MASTER'S VOICE RED LABEL RECORDS

THE DE' MURO RECORDS—Continued

De

Number Size Label

DE' MURO AND R. JANNI

- DB554 12 Red Ho nome Escamillo ("CARMEN"—Bizet) (in Italian)
and Io l'ho perduta ("Don Carlos"—Verdi) (in Italian)—Bernardo De' Muro

DE' MURO AND RUGGERO

- DB644 12 Red Ah! che la morte ognora ("TROVATORE"—Verdi) (in Italian with chorus and orch.
and Deserto sulla terra ("Trovatore"—Verdi) (in Italian)—
—De' Muro and Badini)

DE' MURO AND VIGANO

- DA171 10 Red Pur ti riveggo, mia dolce Aida ("AIDA"—Verdi) (in Italian)
and Ch'ella mi creda libero e lontano ("Fanciulla del West"—Puccini) (in
Italian)—Bernardo De' Muro

DESTINN, EMMY, Soprano

Born at Prague, in Bohemia, in 1878, Emmy Destinn took up the violin as her first study, but in 1892 decided to adopt singing as her profession, and made her debut in 1897.

Madame Destinn has spent most of her time at the Royal Opera, Covent Garden, and at the Metropolitan Opera House, New York, at both of which houses she is acknowledged as the greatest dramatic soprano of the day. For years she has been a great favourite with London audiences, her appearances in "Aida," "Madama Butterfly," "The Girl of the Golden West," "Tosca," and "Un Ballo in Maschera," being especially notable. Her amazing versatility, her superb acting, and her glorious voice are the secrets of her success, and there is small wonder that she occupies a leading position on the operatic stage. The recognition of the independence of her country, Czecho-Slovakia, has been a source of great joy to Mme. Destinn.

She has made a number of splendid "His Master's Voice" records.

THE DESTINN RECORDS

Number Size Label

- DB846 12 Red Amor sull'ali rosee, D' ("TROVATORE"—Verdi) (in Italian)
and Ritorna vincitor! ("Aida"—Verdi) (in Italian)—Emmy Destinn
- DB647 12 Red Ave Maria (Bach—Gounod) (in Latin)
and Un bel di vedremo ("Madama Butterfly"—Puccini) (in Italian)
—Emmy Destinn
- DB647 12 Red Bel di vedremo, Un ("MADAMA BUTTERFLY"—Puccini) (in Italian)
and Ave Maria (Bach—Gounod) (in Latin)—Emmy Destinn
- DA505 10 Red Con onor muore chi non può serbar ("MADAMA BUTTERFLY"—Puccini) (in Italian)
and Slovacha pisen ("The Nazarenes"—Karl Kovárovic) (in Czech)
—Emmy Destinn
- DB222 12 Red Morro, ma prima in grazia ("BALLO IN MASCHERA"—Verdi) (in Italian)
and O patria mia! ("Aida"—Verdi) (in Italian)—Emmy Destinn
- DB222 12 Red O patria mia! ("Aida"—Verdi) (in Italian)
and Morro, ma prima in grazia ("Ballo in Maschera"—Verdi) (in Italian)
—Emmy Destinn
- DB645 12 Red O quand je dors! (Liszt) (in French)
and L'ultima canzone (Tosti) (in Italian)—Emmy Destinn
- DB646 12 Red Ritorna vincitor! ("Aida"—Verdi) (in Italian) (81)
and D'amor sull'ali rosee ("Trovatore"—Verdi) (in Italian)
—Emmy Destinn
- DA505 10 Red Slovacha pisen (Karl Kovárovic) (in Czech)
and Con onor muore chi non può serbar ("Madama Butterfly"—Puccini)
(in Italian)—Emmy Destinn
- DB223 12 Red Suicidio! ("GIOCONDA"—Ponchielli) (in Italian)
and Vissi d'arte, vissi d'amore ("Tosca"—Puccini) (in Italian)
—Emmy Destinn
- DB645 12 Red Ultima canzone, L' (Tosti) (in Italian)
and O quand je dors! (Liszt) (in French)—Emmy Destinn
- DB223 12 Red Vissi d'arte, vissi d'amore ("Tosca"—Puccini) (in Italian) (80)
and Suicidio! ("Gioconda"—Ponchielli) (in Italian)—Emmy Destinn

HIS MASTER'S VOICE RED LABEL RECORDS

THE DESTINN RECORDS—Continued

Number Size Label

De

DESTINN AND CARUSO

- DB616 12 Red Senta una forza indomita ("GUARANY"—Gomez) (in Italian)
and Le campane di San Giusto (Arona) (in Italian)—Enrico Caruso

DESTINN AND DINH GILLY

- DB593 12 Red Dobrou noc, má Mito (From 20 Bohemian Folk Songs) (Vincent Pisek) (in Bohemian)
and Du mi deiner Fiedel (Der Spielman, Op. 15, No. 1) (Hilfisch) (in German)—Glück and Zimbalist
- DJ101 10 Buff My Homeland (Folk Song) (in Czech)
and The Wedding (Folk Song) (in Czech)—Destinn and Gilly
- DJ101 10 Buff Wedding, The (Folk Song) (in Czech)
and My Homeland (Folk Song) (in Czech)—Destinn and Gilly

DESTINN AND DUCHÈNE

- DK105 12 Buff O viens, mon doux berger ("PIQUE DAME"—Tchaikovsky) (in French)
and Au fond du temple saint ("Pêcheurs de Perles"—Bizet) (in French)
—Clement and Journet

DESTINN AND KIRKBY LUNN

- DB517 12 Red Amo come il fulgor del creato, L' ("GIOCONDA"—Ponchielli) (in Italian)
and Non più di fiori ("Clemenza di Tito"—Mozart) (in Italian)
—Kirkby Lunn

DESTINN AND MARTINELLI

- DB333 12 Red Ah! che la morte ognora (Miserere) ("TROVATORE"—Verdi) (in Italian with chorus and orch.)
and Ah si, ben mio coll' essere ("Trova-tore"—Verdi) (in Italian)—Giovanni Martinelli

DESTINN AND McCORMACK

- DK123 12 Buff Mira la bianca luna (Rossini) (in Italian)
and Teri un giorno ammalato ("Gioielli della Madonna"—Wolf-Ferrari) (in Italian)—Lunn and McCormack

DRAGONI, MATTEO, Baritone

Matteo Dragoni, after a career of five years only, has already succeeded in winning a conspicuous place amongst the younger lyric artists in Italy.

He possesses a voice of exceptional volume, quality and purity, which is also of unusual compass.

The numbers chosen are familiar selections, but they are rendered in a manner which is wholly personal to the artist, and as such they must always prove of real interest.

THE DRAGONI RECORD

Number Size Label

- DB477 12 Red Credo in un Dio crudel ("OTELLO"—Verdi) (in Italian)
and Rivedrai le foreste imbalsamate ("Aida"—Verdi) (in Italian)
—Dragonì and Bartolomasi

DRAGONI AND BARTOLOMASI

- DB477 12 Red Rivedrai le foreste imbalsamate ("AIDA"—Verdi) (in Italian)
and Credo in un Dio crudel ("Otello"—Verdi) (in Italian)—Matteo Dragoni

E

EAMES, EMMA, Soprano (Aymz)

Born at Shanghai, Emma Eames studied in Paris under Mme. Marchesi. Her talent has placed her in the front rank of *prime donne*, and she has created many important rôles during her remarkable career on the international operatic stage. In London, New York, Paris and elsewhere, Mme. Eames has long been a favourite artist. The lovely quality of her voice and the beauty of her phrasing are well brought out in these splendid and exclusive "His Master's Voice" records.

THE EAMES RECORDS

Ea

- | Number | Size | Label | |
|-----------------------------|------|-------|--|
| DB548 | 12 | Red | Chanson d'Amour (Hollman) (in French with cello by Joseph Hollman and piano)
(77) and Goodbye (Tosti) (in French with piano)—Emma Eames |
| DB548 | 12 | Red | Goodbye (Tosti) (in French with piano)
and Chanson d'Amour (Hollman) (in French with cello by Joseph Hollman and piano)—Emma Eames |
| EAMES AND DE GOGORZA | | | |
| DK121 | 12 | Buff | Dove prende amor ricetta, Là ("IL FLAUTO MAGICO"—Mozart) (in Italian)
and Che soave zeffiretto ("Nozze di Figaro"—Mozart) (in Italian)
—Eames and Sembrich |
| EAMES AND SEMBRICH | | | |
| DK121 | 12 | Buff | Che soave zeffiretto ("NOZZE DI FIGARO"—Mozart) (in Italian)
and Là dove prende amor ricetta ("Flauto Magico"—Mozart) (in Italian)
—Eames and de Gogorza |

EDVINA, MARIE LOUISE, Soprano

The opera-houses of London, Paris and America know Mme. Edvina well, for she is one of the popular sopranos of the lyric stage to-day.

She was born at Montreal and educated there, coming to England some years later.

Singing here as an amateur, at first, her unusual gifts of voice, temperament and personality attracted such attention that her friends persuaded her to study with a view to a professional career. Accordingly Mme. Edvina went to Paris and placed herself under the tuition of Jean de Reské, and in the grand season of 1908 at Covent Garden made her début, with immediate success, as *Marguerite*, in "Faust." Since then Mme. Edvina has repeatedly sung at the Grand Opera and the Opéra Comique in Paris, at the Metropolitan, New York, the Boston Opera House, and also has appeared in Italy.

Her finest rôles are those of *Louise*, *Mélanide*, *Thais*, *Tosca* and *Manon*, in all of which she has become a favourite at Covent Garden, because of the dramatic intensity as well as the vocal charm with which she has invested those characters.

THE EDVINA RECORDS

- | Number | Size | Label | |
|--------|------|-------|--|
| DA447 | 10 | Red | Amour est une vertu rare, L' ("THAIS"—Massenet) (in French)
and Qui te fait si sévère ("Thais"—Massenet) (in French)
—Marie Louise Edvina |
| DB548 | 12 | Red | Depuis le jour où je me suis donnée ("LOUISE"—Charpentier) (in French)
and Vissi d'arte, vissi d'amore ("Tosca"—Puccini) (in Italian)
—Marie Louise Edvina |
| DB547 | 12 | Red | Noël des enfants qui n'ont plus de maisons, Le (Debussy) (in French with piano)
and Phidylé (Duparc) (in French with piano)—Marie Louise Edvina |
| DB547 | 12 | Red | Phidylé (Duparc) (in French with piano)
and Le Noël des enfants qui n'ont plus de maisons (Debussy) (in French with piano)—Marie Louise Edvina |
| DA447 | 10 | Red | Qui te fait si sévère ("THAIS"—Massenet) (in French)
and L'Amour est une vertu rare ("Thais"—Massenet) (in French)
—Marie Louise Edvina |
| DB548 | 12 | Red | Vissi d'arte, vissi d'amore ("TOSCA"—Puccini) (in Italian)
and Depuis le jour où je me suis donnée ("Louise"—Charpentier) (in French)
—Marie Louise Edvina |

ELMAN, MISCHA, Violinist

This Russian artist was born at Stalnoje, in the province of Kieff, in 1892. At the age of five he appeared at a village concert, many of the tunes he was able to play having been learned by ear from his father, who was the village schoolmaster.

In the face of great difficulties his father succeeded in obtaining for the clever child admission to the Imperial School of Music at Odessa, and from here he was induced by Auer, the eminent teacher, to let the boy come as Auer's pupil to Petrograd. There, in the most favourable surroundings, young Mischa's genius developed with wonderful rapidity, and he became famous as a boy prodigy. Invitations soon came to play in Paris, Prague and London. At fifteen years of age Elman was welcomed as a mature artist, with all the virtuoso's equipment at his command, equal to the most exacting composition. To-day the public regards him as one of the world's greatest violinists.

HIS MASTER'S VOICE RED LABEL RECORDS

Subsequent tours throughout the chief centres of the world increased his already great popularity; crowded houses and unbounded enthusiasm being the rule wherever he appeared. The Gramophone Company, Ltd., have reproduced the playing of this artist with absolute perfection, the beautiful tone and delicate touch being revealed in artistic faithfulness in these exclusive "His Master's Voice" records.

THE ELMAN RECORDS

Number Size Label

- DB226 12 Red Air for G string (Bach) (with piano)
and Nur wer die Sehnsucht kennt (Tchaikovsky) (with piano)
—Mischa Elman
- DB232 12 Red Alice, where art thou? (Ascher)
and Hymn to the Sun ("Coq d'Or"—Rimsky-Korsakof, arr. Kreisler) (with piano)—Mischa Elman
- DB425 12 Red Ave Maria (Schubert arr. Wilhelm) (with piano) (80)
and Melodie, Op. 42, No. 3 (Tchaikovsky) (with piano)—Mischa Elman
- DB227 12 Red Canto amoroso (Sammartini) (acc. by Percy B. Kahn) (with piano)
and Nocturne, Op. 54, No. 4 (Grieg arr. Elman) (with piano)—Mischa Elman
- DA157 10 Red Canzonetta, Op. 6 (d'Ambrosio)
and La Cinquantaine (Gabriel)—Mischa Elman
- DA196 10 Red Capriccio (Scarlatti)
and "Faust"—Fantasia from Garden Scene (Gounod) (with piano)
—Mischa Elman
- DB229 12 Red Caprice Basque (Sarasate) (with piano)
and Spanish Dance, Op. 22, No. 3 (Sarasate) (with piano)—Mischa Elman
- DA199 10 Red Capriccio (Mendelssohn arr. Burmester) (with piano by Percy B. Kahn)
and The dew is sparkling (Rubinstein arr. Elman) (with piano)—Mischa Elman
- DB224 12 Red Cavatina, Op. 85, No. 3 (Raff) (with piano)
and Symphonie Espagnole (Fourth Movement), Op. 21 (Lolo) (with piano)
—Mischa Elman
- DB650 12 Red Chanson, Louis XIII; (b) Pavane (Couperin-Kreisler) (with piano)
and (a) Deutscher Tanz (Dittersdorf); (b) Gavotte (Gossec) (with piano)
—Mischa Elman
- DA197 10 Red Cinquantaine, La (Gabriel) and Canzonetta, Op. 6 (d'Ambrosio)—Mischa Elman
- DA193 10 Red Country Dance (Beethoven-Elman) (with piano)
and Hungarian Dance, No. 7—A major (Brahms-Joachim) (with piano)
—Mischa Elman
- DA194 10 Red Country Dance (C. M. von Weber) (with piano)
and "Ruins of Athens"—Turkish March (Beethoven) (with piano)
—Mischa Elman
- DB231 12 Red Dans le bois (Paganini arr. Vogrich) (with piano)
and Song without words, Op. 67, No. 6 (Cradle Song) (Mendelssohn) (with piano)—Mischa Elman
- DB650 12 Red Deutscher Tanz (Dittersdorf) (81); (b) Gavotte (Gossec) (with piano)
and (a) Chanson, Louis XIII; (b) Pavane (Couperin-Kreisler) (with piano)
—Mischa Elman
- DA199 10 Red Dew is sparkling, The (Rubinstein arr. Elman) (with piano)
and Capriccio (Mendelssohn arr. Burmester) (with piano by Percy B. Kahn)
—Mischa Elman
- DB233 12 Red Eili, Eili (arr. Elman) (with piano)
and Kol Nidrei (Max Bruch) (with piano)—Mischa Elman
- DA196 10 Red "Faust"—Fantasia from Garden Scene (Gounod) (with piano)
and Capriccio (Scarlatti)—Mischa Elman
- DA507 10 Red Farfadets, Les (the Fairies) (Pente) (with piano)
and Valse Caprice, Op. 16 (Rissland)—Mischa Elman
- DA506 10 Red Fond Recollections, Op. 61, No. 1 (Popper)
and (a) Gavotte (André Grétry); (b) Tambourin (Gossec) (with piano)
—Mischa Elman
- DA506 10 Red Gavotte (André Grétry); (b) Tambourin (Gossec) (with piano)
and Fond Recollections, Op. 61, No. 1 (Popper)—Mischa Elman
- DB650 12 Red Gavotte (Gossec); (a) Deutscher Tanz (Dittersdorf) (with piano)
and (a) Chanson, Louis XIII; (b) Pavane (Couperin-Kreisler) (with piano)
—Mischa Elman
- DB230 12 Red Humoresque (Dvořák) (with piano)
and Minuet (Padre Martini) (with piano)—Mischa Elman
- DA193 10 Red Hungarian Dance, No. 7—A Major (Brahms-Joachim) (with piano)
and Country Dance (Beethoven-Elman) (with piano)—Mischa Elman
- DA203 10 Red Hungarian Dance—No. 17 in F sharp minor (Brahms-Joachim) (with piano)
and Rondino (on a theme by Beethoven arr. Kreisler) (with piano)
—Mischa Elman

All Speeds are 78 unless otherwise indicated

HIS MASTER'S VOICE RED LABEL RECORDS

THE ELMAN RECORDS—Continued



Number Size Label

- DB232 12 Red Hymn to the Sun ("Coq d'Or"—Rimsky-Korsakoff arr. Kreisler) (with piano)
and Alice, where art thou? (Acher)—Mischa Elman
- DA198 10 Red In a Gondola: Impromptu (Elman) (with piano)
and Walzer (Hummel arr. Burmester) (with piano)—Mischa Elman
- DB651 12 Red Introduction et Rondo capriccioso (Saint-Saëns) (with piano)
and The Emperor Quartet (Andante) (Theme and variation No. 12—Austrian
Hymn) (Haydn)—Elman String Quartet
- DA195 10 Red "Kaleidoscope," Op. 50, No. 9—Orientale (César Cui)
and Souvenir (Drdia) (with piano)—Mischa Elman
- DB233 12 Red Kol Nidrei (Max Bruch) (with piano)
and Eili, Eili (arr. Elman) (with piano)—Mischa Elman
- DA313 10 Red Last rose of Summer, The (Moore) (with piano)
and Vogel als Prophet, Op. 82, No. 7 (Schumann) (with piano)—Mischa Elman
- DB235 12 Red Meditation ("Thais"—Massenet) (with piano)
and Simple Aveu (Romance sans Paroles) (Thomé) (acc. by P. Gordon) (with
piano)—Mischa Elman
- DB425 12 Red Mélodie, Op. 42, No. 3 (Tchaikovsky) (with piano) (76)
and Ave Maria (Schubert arr. Wilhelmj) (with piano)—Mischa Elman
- DB225 12 Red Mélodie ("Orfeo ed Euridice"—Gluck) (with piano)
and Prize Song ("Meistersinger"—Wagner arr. Wilhelmj) (with piano)
—Mischa Elman
- DB230 12 Red Minuet (Padre Martini) (with piano)
and Humoresque (Dvořák) (with piano)—Mischa Elman
- DA200 10 Red Minuet in D (No. 2) (Haydn—Burmester) (with piano)
and Minuet in G (No. 2) (Beethoven) (acc. by Percy B. Kahn) (with piano)
—Mischa Elman
- DA200 10 Red Minuet in G (No. 2) (Beethoven) (acc. by Percy B. Kahn) (with piano)
and Minuet in D (No. 2) (Haydn—Burmester) (with piano)—Mischa Elman
- DB234 12 Red Nocturne in D Flat, Op. 27, No. 2 (Chopin—Wilhelmj) (with piano)
and Nocturne in E Flat, Op. 9, No. 2 (Chopin) (with piano)—Mischa Elman
- DB234 12 Red Nocturne in E Flat, Op. 9, No. 2 (Chopin) (with piano) (76)
and Nocturne in D Flat, Op. 27, No. 2 (Chopin—Wilhelmj) (with piano)
—Mischa Elman
- DB227 12 Red Nocturne, Op. 54, No. 4 (Grieg arr. Elman) (with piano)
and Canto amoroso (Sammartini) (acc. by Percy B. Kahn) (with piano)
—Mischa Elman
- DB226 12 Red Nur wer die Sehnsucht kennt (Tchaikovsky) (with piano)
and Air for G string (Bach) (with piano)—Mischa Elman
- DA202 10 Red Pastorale (Scarlatti) (with piano)
and Waltz in A major (Hummel) (with piano)—Mischa Elman
- DB650 12 Red Pavane: (a) Chanson, Louis XIII (Couperin—Kreisler) (with piano)
and (a) Deutscher Tanz (Dittersdorf); (b) Gavotte (Gossec) (with piano)
—Mischa Elman
- DB225 12 Red Prize Song ("Meistersinger"—Wagner arr. Wilhelmj) (with piano)
and Mélodie ("Orfeo ed Euridice"—Gluck) (with piano)—Mischa Elman
- DA203 10 Red Rondino (on a theme by Beethoven) (arr. Kreisler) (with piano)
and Hungarian Dance—No. 17 in F sharp minor (Brahms—Joachim) (with
piano)—Mischa Elman
- DA194 10 Red "Ruins of Athens"—Turkish March (Beethoven) (with piano)
and Country Dance (C. M. von Weber) (with piano)—Mischa Elman
- DA428 10 Red Serenade (Drigo) (with piano)
and Träumerei (Schumann) (with piano)—Mischa Elman
- DB235 12 Red Simple Aveu (Romance sans Paroles) (Thomé) (acc. by P. Gordon) (with piano)
and Méditation ("Thais"—Massenet) (with piano)—Mischa Elman
- DB231 12 Red Song without words, Op. 67, No. 6 (Cradle Song) (Mendelssohn) (with piano)
and Dans le bois (Paganini arr. Vognich) (with piano)—Mischa Elman
- DA195 10 Red Souvenir (Drdia) (with piano)
and "Kaleidoscope," Op. 50, No. 9—Orientale (César Cui)—Mischa Elman
- DB229 12 Red Spanish Dance, Op. 22, No. 3 (Sarasate) (with piano)
and Caprice Basque (Sarasate) (with piano)—Mischa Elman
- DB224 12 Red Symphonie Espagnole (Fourth Movement), Op. 21 (Lalo) (with piano)
and Cavatina, Op. 85, No. 3 (Raff) (with piano)—Mischa Elman
- DA506 10 Red Tambourin (Gossec); (a) Gavotte (André Grétry) (with piano)
and Fond Recollections, Op. 61, No. 1 (Popper)—Mischa Elman
- DA428 10 Red Träumerei (Schumann) (with piano)
and Serenade (Drigo) (with piano)—Mischa Elman
- DA507 10 Red Valse Caprice, Op. 16 (Rissland)
and Les Farfadets (Pente) (with piano)—Mischa Elman
- DA313 10 Red Vogel als Prophet, Op. 82, No. 7 (Schumann) (with piano)
and The last rose of Summer (Moore) (with piano)—Mischa Elman
- DA202 10 Red Waltz in A major (Hummel) (with piano)
and Pastorale (Scarlatti) (with piano)—Mischa Elman

HIS MASTER'S VOICE RED LABEL RECORDS

THE ELMAN RECORDS—Continued

Number Size Label

DA198 10 Red Walzer (Hummel—arr. Burmester) (with piano)
and In a Gondola: Impromptu (Elman) (with piano)—Mischa Elman

SOLI BY CARUSO WITH OBLIGATI BY ELMAN—See "CARUSO"

ELMAN STRING QUARTET (Mischa Elman and Messrs. Bak, Rissland and Nagel of the Boston Symphony Orchestra)

ELMAN STRING QUARTET RECORDS

Number Size Label

DB652 12 Red Andante Cantabile, Op. 11 (Tchaikovsky)
and Quartet in A minor—Minuet (Schubert)—Elman String Quartet
DB651 12 Red Emperor Quartet, The (Andante) (Theme and variation No. 12—Austrian Hymn)
(Haydn) and Introduction et Rondo capriccioso (Saint-Saëns) (with piano)
—Mischa Elman
DB652 12 Red Quartet in A minor—Minuet (Schubert)
and Andante Cantabile, Op. 11 (Tchaikovsky)—Elman String Quartet
DA174 10 Red Quartet in D minor—Minuet (Mozart)
and Quartet in E flat—Allegro (Finale) (Dittersdorf)—Elman String Quartet
DA174 10 Red Quartet in E flat—Allegro (Finale) (Dittersdorf)
and Quartet in D minor—Minuet (Mozart)—Elman String Quartet
DB238 12 Red Quartet in E flat—Minuet (Mozart)
and Quartet in G major—Andante (C. von Dittersdorf)—Elman String Quartet
DB238 12 Red Quartet in G major—Andante (C. von Dittersdorf)
and Quartet in E flat—Minuet (Mozart)—Elman String Quartet

F

FARRAR, GERALDINE, Soprano

This brilliant soprano was born at Melrose, Massachusetts, in 1882, and began to study music at the age of twelve. In 1899 she went to Paris. Her success was immediate. She has sung a large number of leading rôles, including *Marguerite*, *Madama Butterfly*, *Manon*, *Micela*, *Mignon*, *Elizabeth*, *Tosca*, *Juliet*, *Gilda*, *Mimi* and *Nedda*. London received her with acclamation in 1910. Miss Farrar has all the attributes of a great prima donna—a beautiful, fresh, flexible voice and a charming stage presence. America claims her usually, and she has for many years been one of the chief "stars" of the Metropolitan Opera, New York, but she is exceedingly well known on the Continent.

The "His Master's Voice" records of this gifted singer display in a striking manner the loveliness of her voice, and are altogether delightful. Miss Farrar is another of the band of exclusive "His Master's Voice" collaborators.

THE FARRAR RECORDS

Number Size Label

DA206 10 Red Abide with me (Monk)
and Lead, kindly Light (Rev. J. B. Dykes)—Geraldine Farrar
DB247 12 Red Adieu, notre petite table ("MANON"—Massenet) (in French)
and Te souvient-il du lumineux voyage? (Méditation) ("Thais"—Massenet)
(in French)—Geraldine Farrar
DA509 10 Red All through the night (Old Welsh Air) (Boulton)
and Believe me, if all those endearing young charms (Moore)—Geraldine Farrar
DB654 12 Red Altra notte in fondo al mare, L' ("MEFISTOFLE"—Boito) (in Italian)
and Je connais un pauvre enfant ("Mignon"—Thomas) (in French)
—Geraldine Farrar
DA510 10 Red Amour est un oiseau rebelle, L' (Habañera) ("CARMEN"—Bizet) (in French)
and Obéissons quand leur voix appelle ("Manon"—Massenet) (in French)
—Geraldine Farrar
DA204 10 Red Ancora un passo or via ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
and Ieri son salita ("Madama Butterfly"—Puccini) (in Italian)
—Geraldine Farrar
DB690 12 Red Annie Laurie (Lady John Scott)
and Bonnie Sweet Bessie (Scotch Air) (Gilbert)—Geraldine Farrar

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE FARRAR RECORDS—Continued

Fa

Number Size Label

- DA509 10 Red Believe me, if all those endearing young charms (Moore)
and All through the night (Old Welsh Air) (Boulton)—Geraldine Farrar
- DB655 12 Red Ben Bolt (Kneass) and The Holy City (Adams)—Geraldine Farrar
- DB609 12 Red Bonnie Sweet Bessie (Scotch Air) (Gilbert)
- DA508 10 Red Che tua madre dovrà prenderti in braccio (Madama Butterfly)—Puccini
(in Italian) and Con onor muore chi non può serbar (Madama Butterfly)—Puccini (in Italian)—Geraldine Farrar
- DA207 10 Red Comin' thro' the rye (Scottish Air)
- DA508 10 Red and Ye banks and braes o' bonnie Doon—Geraldine Farrar
- DA508 10 Red Con onor muore chi non può serbar (Madama Butterfly)—Puccini (in Italian)
and Che tua madre dovrà prenderti in braccio (Madama Butterfly)—Puccini (in Italian)—Geraldine Farrar
- DB173 12 Red Connais-tu le pays? (Mignon)—Thomas (violin obbl. by Kreiser) (in French)
and Mighty lak' a rose (Nevin) (violin obbl. by Kreiser)—Geraldine Farrar
- DB655 12 Red Holy City, The (Adams) and Ben Bolt (Kneass)—Geraldine Farrar
- DA204 10 Red Ieri son salita (Madama Butterfly)—Puccini (in Italian)
and Ancora un passo or via (Madama Butterfly)—Puccini (in Italian)—Geraldine Farrar
- DB243 12 Red Il était un roi de Thulé (Faust)—Gounod (in French)
and O Dieu! que de bijoux (Faust)—Gounod (in French)—Geraldine Farrar
- DB654 12 Red Je connais un pauvre enfant (Mignon)—Thomas (in French)
and L'altra notte infondo al mare (Mefistofele)—Böto (in Italian)—Geraldine Farrar
- DB244 12 Red Là-bas dans la montagne (Carmen)—Bizet (in French)
and Près des remparts de Séville (Séguedille) (Carmen)—Bizet (in French)—Geraldine Farrar
- DA206 10 Red Lead, kindly Light (Rev. J. B. Dykes)
and Abide with me (Monk)—Geraldine Farrar
- DA208 10 Red Long, long ago (Bayly)
- DA209 10 Red and Oh! for the wings of a dove (Mendelssohn)—Geraldine Farrar
- DA209 10 Red Mamma usciva di casa ("Zaza"—Leoncavallo) (in Italian)
- DB173 12 Red and Il Bacio ("Zaza"—Leoncavallo) (in Italian)—Farrar and De Luca
- DB173 12 Red Mighty lak' a rose (Nevin) (violin obbl. by Kreiser) (in French)
and Connais-tu le pays? (Mignon)—Thomas (violin obbl. by Kreiser) (in French)—Geraldine Farrar
- DA512 10 Red Murmuring breezes, Op. 21, No. 4 (Jensen) (in French)
and Thy dear eyes (Bartlett) (in French)—Geraldine Farrar
- DB243 12 Red O Dieu! que de bijoux (Faust)—Gounod (in French) and
Il était un roi de Thulé (Faust)—Gounod (in French)—Geraldine Farrar
- DA510 10 Red Obeïssons quand leur voix appelle (Manon)—Massenet (in French)
and L'amour est un oiseau rebelle (Habanera) (Carmen)—Bizet (in French)—Geraldine Farrar
- DA208 10 Red Oh! for the wings of a dove (Mendelssohn)
and Long, long ago (Bayly)—Geraldine Farrar
- DB653 12 Red Ora stammi a sentir (Tosca)—Puccini (in Italian)
and Voi che sapete (Nozze di Figaro)—Mozart (in Italian)—Geraldine Farrar
- DB244 12 Red Près des remparts de Séville (Séguedille) (Carmen)—Bizet (in French)
and Là-bas dans la montagne (Carmen)—Bizet (in French)—Geraldine Farrar
- DB247 12 Red Te-souviens-tu du lumineux voyage? (Méditation) (Thais)—Massenet (in French)
and Adieu, notre petite table (Manon)—Massenet (in French)—Geraldine Farrar
- DA512 10 Red Thy dear eyes (Bartlett) (in French)
- DB245 12 Red and Murmuring Breezes, Op. 21, No. 4 (Jensen) (in French)—Geraldine Farrar
- DB245 12 Red Tringles des sœurs taintaient, Les (Chanson Bohème) (Carmen)—Bizet (in French)
and Voyons, que j'essaie (Carmen)—Bizet (in French)—Geraldine Farrar
- DA211 10 Red Via i così non mi lasciate (Segreto di Susanna)—Wolf-Ferrari (in Italian)
and Nous allons partir tous deux (Dante)—Godard (in French)—Farrar and Clement
- DB653 12 Red Voi che sapete (Nozze di Figaro)—Mozart (in Italian)
- DB245 12 Red and Ora stammi a sentir (Tosca)—Puccini (in Italian)—Geraldine Farrar
- DB245 12 Red Voyons, que j'essaie (Carmen)—Bizet (in French)
and Les tringles des sœurs taintaient (Chanson Bohème) (Carmen)—Bizet (in French)—Geraldine Farrar
- DA207 10 Red Ye banks and braes o' bonnie Doon
and Comin' thro' the rye (Scottish Air)—Geraldine Farrar

HIS MASTER'S VOICE RED LABEL RECORDS

THE FARRAR RECORDS—Continued

Fa

Number Size Label

FARRAR AND AMATO

- DK124 12 Buff Dolce idillio, II ("SEGRETO DI SUSANNA"—Wolf-Ferrari) (in Italian with chorus and orch.)
and Il cor nel contento ("Donne Curiose"—Wolf-Ferrari) (in Italian)—Farrar and Jadlowker
- DK107 12 Buff Si tu m'aimes ("CARMEN"—Bizet) (in French with chorus and orch.)
and Je t'aime encore ("Carmen"—Bizet) (in French with chorus and orch.)
—Farrar and Martinelli

FARRAR AND CARUSO

- DM109 12 P. Gn. Attends! voici la rue ("FAUST"—Gounod) (in French) (81)
and Mon cœur est pénétré d'épouvante! ("Faust"—Gounod) (in French)
—Farrar and Caruso
- DM109 12 P. Gn. Mon cœur est pénétré d'épouvante! ("FAUST"—Gounod) (in French) (81)
and Attends! voici la rue ("Faust"—Gounod) (in French)—Farrar and Caruso
- DM108 12 P. Gn. O nuit d'amour ("FAUST"—Gounod) (in French) (80)
and Il se fait tard ("Faust"—Gounod) (in French)—Caruso and Farrar
- DM110 12 P. Gn. O quanti occhi fisi ("MADAMA BUTTERFLY"—Puccini) (in Italian)
and Oh l'appelle Manon ("Manon"—Massenet) (in French)
—Caruso and Farrar
- DM110 12 P. Gn. On l'appelle Manon ("MANON"—Massenet) (in French)
and O quanti occhi fisi ("Madama Butterfly"—Puccini) (in Italian)
—Farrar and Caruso
- DM108 12 P. Gn. Il se fait tard ("FAUST"—Gounod) (in French) (81)
and O nuit d'amour ("Faust"—Gounod) (in French)
—Farrar and Caruso

FARRAR AND CLEMENT

- DB172 12 Red Ange adorable ("ROMÉO ET JULIETTE"—Gounod) (in French)
and Lontano, lontano ("Mefistofele"—Boito) (in Italian)—Farrar and Clement
- DJ102 10 Buff Au clair de la lune (Lully) (in French with piano)
and Belle nuit, o nuit d'amour (Barcarolle) (in French)—Farrar and Scotti
- DB172 12 Red Lontano, lontano ("MEFISTOFELE"—Boito) (in Italian)
and Ange adorable ("Roméo et Juliette"—Gounod) (in French)
—Farrar and Clement
- DA211 10 Red Nous allons partir tous deux ("DANTE"—Godard) (in French)
and Via! così non mi lasciate ("Segreto di Susanna"—Wolf-Ferrari) (in Italian)—Geraldine Farrar

FARRAR AND DE LUCA

- DA209 10 Red Bacio, II ("ZAZÀ"—Leoncavallo) (in Italian)
and Mamma usciva di casa ("Zazà"—Leoncavallo) (in Italian)
—Geraldine Farrar

FARRAR AND HOMER

- DK125 12 Buff Alla capanna andiamo (Campana) (in Italian) (80)
and Tutti i fiori ("Madama Butterfly"—Puccini) (in Italian)
Farrar and Homer
- DK125 12 Buff Tutti i fiori ("MADAMA BUTTERFLY"—Puccini) (in Italian) (81)
and Alla capanna andiamo (Campana) (in Italian)—Farrar and Homer

FARRAR AND JADLOWKER

- DK124 12 Buff Cor nel contento, II ("DONNE CURIOSE"—Wolf-Ferrari) (in Italian)
and Il dolce idillio ("Segreto di Susanna"—Wolf-Ferrari) (in Italian with chorus and orch.)—Farrar and Amato

FARRAR AND JOURNET

- DO101 12 P. Blue Duo des hirondelles ("MIGNON"—Thomas) (in French) (80)
and Addio dolce svegliare ("Bohème"—Puccini) (in Italian)
Caruso—Farrar—Scotti—Viafora
- DK106 12 Buff Elle ouvre sa fenêtre (Scène du Jardin) ("FAUST"—Gounod) (in French) (80)
and Alerie! ou vous êtes perdus ("Faust"—Gounod) (in French)
Caruso, Farrar and Journet
- DK109 12 Buff Que dirai-je alors au Seigneur? ("FAUST"—Gounod) (in French) (81)
and Seigneur, daignes permettre ("Faust"—Gounod) (in French) (81)
Farrar and Journet
- DK109 12 Buff Seigneur, daignes permettre ("FAUST"—Gounod) (in French) (81)
and Que dirai-je alors au Seigneur? ("Faust"—Gounod) (in French)
Farrar and Journet

All Speeds are 78 unless otherwise indicated.

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HIS MASTER'S VOICE RED LABEL RECORDS

THE FARRAR RECORDS—Continued

Fa Number Size Label

FARRAR AND MARTINELLI

- DK108** 12 Buff C'est toi! L'on m'avait avertie ("CARMEN"—Bizet) (in French)
and Halte là; qui va là? ("Carmen"—Bizet) (in French)
Farrar and Martinelli
- DK108** 12 Buff Halte là; qui va là? ("CARMEN"—Bizet) (in French)
and C'est toi! L'on m'avait avertie ("Carmen"—Bizet) (in French)
Farrar and Martinelli
- DK107** 12 Buff Je t'aime encore ("CARMEN"—Bizet) (in French with chorus and orch.)
and Si tu m'aimes ("Carmen"—Bizet) (in French with chorus and orch.)
—Farrar and Amato

FARRAR AND SCOTTI

- DJ102** 10 Buff Belle nuit, 6 nuit d'amour (Barcarolle) ("CONTES D'HOFFMANN"—Offenbach) (in French) (81)
and Au clair de la lune (Lully) (in French)
—Farrar and Clement
- DK118** 12 Buff Crudel! perchè finora ("NOZZE DI FIGARO"—Mozart) (in Italian)
and Ora a noi ("Madama Butterfly"—Puccini) (in Italian)—Farrar and Scotti
- DK111** 12 Buff Là ci darem la mano ("DON GIOVANNI"—Mozart) (in Italian) (80)
and Mimi! è ver, siam qui da un mese ("Bohème"—Puccini) (in Italian) (80)
—Farrar and Scotti
- DK111** 12 Buff Mimi! è ver, siam qui da un mese ("BOHÈME"—Puccini) (in Italian) (80)
and Là ci darem la mano ("Don Giovanni"—Mozart) (in Italian)
—Farrar and Scotti
- DK118** 12 Buff Ora a noi ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
and Crudel! perchè finora ("Nozze di Figaro"—Mozart) (in Italian)
—Farrar and Scotti

TRIO BY FARRAR, CARUSO AND JOURNET

- DK106** 12 Buff Alerte! ou vous êtes perdus ("FAUST"—Gounod) (in French) (80)
and Elle ouvre sa fenêtre (Scène du Jardin) ("Faust"—Gounod) (in French)
—Farrar and Journet

QUARTETS BY FARRAR, CARUSO, MME. GILIBERT AND JOURNET

- DM102** 12 P. Gn. Eh quoi! toujours seule (Scène du Jardin—Part 2) ("FAUST"—Gounod) (in French) (80)
and Seigneur Dieu (Scène du Jardin—Part 1) ("Faust"—Gounod) (in French)—Farrar-Caruso-Mme. Gilbert-Journet
- DM102** 12 P. Gn. Seigneur Dieu (Scène du Jardin—Part 1) ("FAUST"—Gounod) (in French) (80)
and Eh quoi! toujours seule (Scène du Jardin—Part 2) ("Faust"—Gounod) (in French) (80)—Farrar-Caruso-Mme. Gilbert-Journet

QUARTET BY FARRAR, CARUSO, SCOTTI AND VIAFORA

- DO101** 12 P. Blue Addio dolce svegliare ("BOHÈME"—Puccini) (in Italian) (80)
and Duo des hirondelles ("Mignon"—Thomas) (in French)
—Farrar and Journet

FLETA, MICHELE, Tenor

Michele Fleta was born in Saragoza (Spain), in 1898. He received his musical education in Spain and Italy, where he sang in Spanish, Italian, French and Portuguese. He made his debut in 1919 at the Verdi Theatre, Trieste, as Paolo in Zandonai's opera "Francesca da Rimini," under the direction of the composer. Afterwards he sang during the same season in "Aida." Dating from that time, his career has brought him the applause of many cities.

He sang in "Aida" at the Rinnovati Theatre at Leghorn. At Vienna and Budapest he sang in "Mephistopheles," "Tosca," "Aida," "Bohème," "Rigoletto," "Pagliacci" and "Carmen." At the Municipal Theatre, Piacenza, he appeared in "Carmen" and "Andrea Chénier." He then sang in "Carmen" and "Francesca da Rimini" at the Costanzi Theatre, Rome, then in "Carmen" and "Aida" at Palermo. At Genoa he appeared in "Carmen"; then at Bologna in the same rôle. At the Real Theatre, Madrid he gave his whole repertoire with his usual great success, and was chosen last year by Mr. Zandonai to create the rôle of Romeo in his new opera "Giulietta e Romeo." His performance in this rôle was again a great success.

Fleta records exclusively for "His Master's Voice."

THE FLETA RECORDS

FI

- Number Size Label
DB525 12 Red Ay, Ay, Ay (Perez) (in Spanish)—Michele Fleta
Henchido de amor santo ("La Dolores"—Bréton) (in Spanish)—Michele Fleta
DA445 10 Red A te, o cara, amor talora ("PURITANI"—Bellini) (in Italian)
 and *Te quiero* (Jota) ("Trust de los Tenorios"—Serrano) (in Spanish)—Michele Fleta
DB524 12 Red Fior che avevi a me tu dato, II ("CARMEN"—Bizet) (in Italian)
 and *Giulietta! son io* ("Giulietta e Romeo"—Zandonai) (in Italian)—Michele Fleta
DB524 12 Red Giulietta! son io ("GIULIETTA E ROMEO"—Zandonai) (in Italian)
 and *Il fior che avevi a me tu dato* ("Carmen"—Bizet) (in Italian)—Michele Fleta
DB525 12 Red *Henchido de amor santo* ("La Dolores"—Bréton) (in Spanish)—Michele Fleta
 Ay, Ay, Ay (Perez) (in Spanish)—Michele Fleta
DA445 10 Red Te quiero (Jota) ("TRUST DE LOS TENORIOS"—Serrano) (in Spanish)
 and *A te, o cara, amor talora* ("Puritani"—Bellini) (in Italian)—Michele Fleta

FLETA AND AUSTRAL

- DB580** 12 Red Presago il core (Morir! si pura e bella) ("AIDA"—Verdi) (in Italian with chorus and orch.) and *O terra, addio!* ("Aida"—Verdi) (in Italian with chorus and orch.)—Fleta—Austral—Thornton

TRIO BY FLETA, AUSTRAL AND THORNTON

- DB580** 12 Red *O terra, addio!* ("Aida"—Verdi) (in Italian with chorus and orch.) and *Presago il core* (Morir! si pura e bella) ("Aida"—Verdi) (in Italian with chorus and orch.)—Fleta and Austral

FLONZALEY QUARTET (Flon-zah'-lee)

The world's greatest composers have lavished their supreme genius upon the production of chamber music—especially the string quartet, two violins, viola and 'cello—yet the rarity with which a true ensemble is obtained makes such music perhaps more difficult to appreciate, since its real beauty can only be revealed by the finest players. The Flonzaley Quartet is an organisation devoted exclusively to chamber music. It was formed in 1903 by E. J. de Coppet, an American millionaire, and named after his Swiss villa on Lake Geneva. The Quartet, however, has long maintained an independent existence, and is famous in American musical circles for its devotion to its artistic ideals, and the perfection of its achievements. The players who form the Quartet are: Adolfo Betti, first violin; Alfred Pochon, second; Louis Bailly, viola; and Ivan d'Archambeau, 'cello. The Quartet binds its members not to play in orchestra or even solo, so as to preserve the perfect unity of effect for which it is famous. Naturally a body of players with such lofty aims can only be recorded adequately by "His Master's Voice," and these records will be appreciated by all who are discriminating in their musical tastes, as the result of most careful and painstaking effort.

THE FLONZALEY RECORDS

- Number Size Label
DA210 10 Red Canzonetta in E flat, Op. 12, No. 2 (Mendelssohn)
 and *Drink to me only with thine eyes* (Hullah)—Flonzaley Quartet
DA210 10 Red Drink to me only with thine eyes (Hullah)
 and *Canzonetta in E flat, Op. 12, No. 2* (Mendelssohn)—Flonzaley Quartet
DB251 12 Red "Five Nocturnes"—No. 3, Interludium in Modo Antico, Op. 15, No. 3 (Glazounov)
 and *Quartet in D Minor—Allegretto ma non troppo* (Mozart)—Flonzaley Quartet
DB254 12 Red Molly on the shore (Grainger)
 and *Quartet in D major—Minuet* (Mozart)—Flonzaley Quartet
DB252 12 Red Quartet in A major, Op. 41, No. 3—Assai agitato (Schumann)
 and *Quartet in G major—Finale* (Mozart)—Flonzaley Quartet
DB249 12 Red Quartet in A minor—Scherzo (Schumann)
 and *Quartet in D major—Andante* (Mozart)—Flonzaley Quartet
DB248 12 Red Quartet in C major, Op. 59, No. 3—Fugue (Beethoven)
 and *Quartet in D major, Op. 18, No. 3—Presto* (Beethoven)—Flonzaley Quartet
DB253 12 Red Quartet in C minor, Op. 51, No. 1—Allegretto (Brahms)
 and *Quartet in C minor, Op. 18, No. 4—Scherzo, 2nd Movement* (Beethoven)—Flonzaley Quartet
DB253 12 Red Quartet in C minor, Op. 18, No. 4—Scherzo, 2nd Movement (Beethoven)
 and *Quartet in C minor, Op. 51, No. 1—Allegretto* (Brahms)—Flonzaley Quartet

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE FLONZALEY RECORDS—Continued

Number	Size	Label	
DB250	12	Red	Quartet in D major, Op. 64, No. 5—Adagio Cantabile, 2nd Movement (Haydn) and Quartet in D major, Op. 64, No. 5—Allegro Moderato (Haydn) —Flonzaley Quartet
DB250	12	Red	Quartet in D major, Op. 64, No. 5—Allegro Moderato (Haydn) and Quartet in D major, Op. 64, No. 5—Adagio Cantabile, 2nd Movement (Haydn) —Flonzaley Quartet
DB249	12	Red	Quartet in D major—Andante (Mozart) and Quartet in A minor—Scherzo (Schumann)—Flonzaley Quartet
DB254	12	Red	Quartet in D major—Minuet (Mozart) and Molly on the shore (Grainger)—Flonzaley Quartet
DB248	12	Red	Quartet in D major, Op. 18, No. 3—Presto (Beethoven) and Quartet in C major, Op. 59, No. 3—Fugue (Beethoven)—Flonzaley Quartet
DB251	12	Red	Quartet in D minor—Allegretto ma non troppo (Mozart) and "Five Noctelles"—No. 3, Interludium in Modo Antico, Op. 15, No. 3 (Glazounov)—Flonzaley Quartet
DB658	12	Red	Quartet in E minor (Allegro moderato à la polka) (Smetana) and Quartet in F major—Lento, Op. 96 (Dvořák)—Flonzaley Quartet
DB658	12	Red	Quartet in F major—Lento, Op. 96 (Dvořák) and Quartet in E minor (Allegro moderato à la polka) (Smetana) —Flonzaley Quartet
DB252	12	Red	Quartet in G major—Finale (Mozart) and Quartet in A major, Op. 41, No. 3—Assai agitato (Schumann) —Flonzaley Quartet

FRANZ, PAUL, Tenor

A Parisian by birth, it was entirely due to his devotion to music—especially to Wagner—and to the persevering insistence of his professor, Maître Delaquerrière, that at the age of 30 Franz abandoned an excellent State appointment and became a great operatic star.

Franz made his first appearance in 1909, at the Théâtre National de l'Opéra of Paris, and met with great success.

He has also appeared with marked approval at La Scala, Milan, and scored a real triumph at his Covent Garden début in 1912.

During the war he served in the French Army.

The Franz "His Master's Voice" records have played no small part in making this artist immensely popular.

THE FRANZ RECORDS

Number	Size	Label	
DA442	10	Red	Arrêtez ô mes frères ("SAMSON ET DALILA"—Saint-Saëns) (in French) (80) and Ma confiance en toi s'est bien montrée ("Lohengrin"—Wagner) (in French) —Paul Franz
DB520	12	Red	Fleur que tu m'avais jetée, La ("CARMEN"—Bizet) (in French) (81) and Salut! tombeau sombre ("ROMÉO ET JULIETTE"—Gounod) (in French) —Paul Franz
DA442	10	Red	Ma confiance en toi s'est bien montrée ("LOHENGRIEN"—Wagner) (in French) (80) and Arrêtez ô mes frères ("Samson et Dalila"—Saint-Saëns) (in French) —Paul Franz
DB521	12	Red	Mon cygne aimé ("LOHENGRIEN"—Wagner) (in French) (80) and Récit du Graal ("Lohengrin"—Wagner) (in French)—Paul Franz
DB521	12	Red	Récit du Graal ("LOHENGRIEN"—Wagner) (in French) (80) and Mon cygne aimé ("Lohengrin"—Wagner) (in French)—Paul Franz
DB520	12	Red	Salut! tombeau sombre ("ROMÉO ET JULIETTE"—Gounod) (in French) (80) and La fleur que tu m'avais jetée ("Carmen"—Bizet) (in French)—Paul Franz

G

GADSKI, JOHANNA, Soprano (Gahds'-kee)

Johanna Gadski was born in 1871. She made her début at quite an early age. Her success was immediate, and has grown greater with each succeeding year. Her Wagnerian interpretations have always been considered, both in London and New York, as some of the finest the operatic stage has ever seen. She sings in exquisite style, and gives a pleasing and effective interpretation in all her work. It is with pleasure that The Gramophone Company, Ltd., present their list of "His Master's Voice" records of this famous artist the Gadski-Carusò duets being worthy of special mention.

THE GADSKI RECORDS

- Number Size Label
DB660 12 Red *Inflammatus* ("STABAT MATER"—Rossini) (in Latin)
 and *Mild und leise wie er lächelt* ("Tristan und Isolde"—Wagner)
 (in German)—Johanna Gadski
- DB661** 12 Red *Ma dall' arido stelo divulsa* ("BALLO IN MASCHERA"—Verdi) (in Italian)
 and *Morri, ma prima in grazia* ("Bello in Maschera"—Verdi) (in Italian)
 —Johanna Gadski
- DB660** 12 Red *Mild und leise wie er lächelt* ("TRISTAN UND ISOLDE"—Wagner) (in German) (80)
 and *Inflammatus* ("Stabat Mater"—Rossini) (in Latin)—Johanna Gadski
- DB661** 12 Red *Morri, ma prima in grazia* ("BALLO IN MASCHERA"—Verdi) (in Italian)
 and *Ma dall' arido stelo divulsa* ("Bello in Maschera"—Verdi) (in Italian)
 —Johanna Gadski
- GADSKI AND AMATO**
- DK126** 12 Buff *Ciel! mio padre* ("Aida"—Verdi) (in Italian)
 and *Su dunque! surgette egizie coorti!* ("Aida"—Verdi) (in Italian)
 —Gadski and Amato
- DK126** 12 Buff *Su dunque! surgette egizie coorti!* ("Aida"—Verdi) (in Italian)
 and *Ciel! mio padre* ("Aida"—Verdi) (in Italian)—Gadski and Amato
- GADSKI AND CARUSO**
- DMI14** 12 P. Gn. *Fatal pietra sours me si chiuse, La* ("Aida"—Verdi) (in Italian) (81)
 and *O terra, addio!* ("Aida"—Verdi) (in Italian)—Gadski and Caruso
- DMI14** 12 P. Gn. *O terra, addio!* ("Aida"—Verdi) (in Italian) (81)
 and *La fatal pietra sours me si chiuse* ("Aida"—Verdi) (in Italian)
 —Gadski and Caruso
- GADSKI AND HOMER**
- DB666** 12 Red *Alla pompa che s'appresta* ("Aida"—Verdi) (in Italian)
 and *Fu la sorte dell' armi a' tuoi funesta* ("Aida"—Verdi) (in Italian)
 —Gadski and Homer
- DB666** 12 Red *Fu la sorte dell' armi a' tuoi funesta* ("Aida"—Verdi) (in Italian)
 and *Alla pompa che s'appresta* ("Aida"—Verdi) (in Italian)
 —Gadski and Homer
- DB667** 12 Red *Su e con me vieni, cara* ("ORFEO ED EURIDICE"—Gluck) (in Italian)
 and *Quando a te lieta sorridea la vita* ("Faust"—Gounod) (in Italian)
 —Louise Homer

GALLI-CURCI, AMELITA, Soprano (Gal-lee Koor'-chee)

Fresh from triumphs in Madrid and South America, where she sang with Caruso and Titti Ruffo, Galli-Curci, nevertheless, came to the United States unheralded. Her debut with the Chicago Opera Company in November, 1916, however, was such a success as has seldom been experienced in recent times. As soon as her engagement there permitted, she visited other important music centres in America, where similar fortune awaited her. Not until January, 1918, did she make her formal debut in opera in New York. Her singing at once created the wildest enthusiasm, and her conquest of the United States was complete. Galli-Curci is an Italian by birth and training, but is something of a cosmopolitan by nature. Her voice is one that haunts the memory; wonderfully pure in quality, amazingly flexible, and of even quality throughout its entire wide compass. In addition, her musical training has given her an unusually broad musicianship, for she is an accomplished pianist as well as a coloratura soprano versed in the highest traditions of the *bel canto* school. With all these talents she possesses also a winning personality, an old-world grace, an elusive femininity, that combine to make her altogether exceptional. "His Master's Voice" was quick to recognise her great talent, and the first of the records which she makes for this Company exclusively, were made even prior to her Chicago debut.

THE GALLI-CURCI RECORDS

- Number Size Label
DA216 10 Red *Addio del passato bei sogni ridenti* ("TRAVIATA"—Verdi) (in Italian)
 and *Sempre libera degg'io solleigliare* ("Traviata"—Verdi) (in Italian)
 —Amelita Galli-Curci

HIS MASTER'S VOICE RED LABEL RECORDS

THE GALLI-CURCI RECORDS—Continued

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- | Number | Size | Label | |
|--------|------|-------|---|
| DB257 | 12 | Red | Ah, fors' è lui che l' anima ("TRAVIATA"—Verdi) (in Italian)
and Caro nome che il mio cor ("RIGOLETTO"—Verdi) (in Italian)
—Amelita Galli-Curci |
| DB256 | 12 | Red | Ah! non credea mirarti ("SONNAMBULA"—Bellini) (in Italian)
and Come per me sereno ("Sonnambula"—Bellini) (in Italian)
—Amelita Galli-Curci |
| DB262 | 12 | Red | Ah! vous dirais-je maman? (Variations on a Mozart Air) (Adam) (in French)
and La Villanelle (E. Dell'Acqua) (in French with flute obbl. and orch.)
—Amelita Galli-Curci |
| DB265 | 12 | Red | Air and Variations (Proch) (in Italian with flute obbl. and orch.)
and La Partida (F. M. Alvarez) (in Spanish)—Amelita Galli-Curci |
| DB261 | 12 | Red | Bel di vedremo, Un ("MADAMA BUTTERFLY"—Puccini) (in Italian)
and Una voce poco fa qui nel cor mi risuonò ("Barbiere di Siviglia"—Rossini)
(in Italian)—Amelita Galli-Curci |
| DA217 | 10 | Red | Capinera, La (Benedict) (in Italian with orch. and flute obbl.)
and Caro mio ben (Giordani) (in Italian)
—Amelita Galli-Curci |
| DA217 | 10 | Red | Caro mio ben (Giordani) (in Italian)
and La Capinera (Benedict) (in Italian with orch. and flute obbl.)
—Amelita Galli-Curci |
| DB257 | 12 | Red | Caro nome che il mio cor ("RIGOLETTO"—Verdi) (in Italian)
and Ah, fors' è lui che l' anima ("Traviata"—Verdi) (in Italian)
—Amelita Galli-Curci |
| DA215 | 10 | Red | C'est l'histoire amoureuse (L'Eclat de rire) ("MANON LESCAUT"—Auber) (in French)
and Clavelitos (Carnations) (Valverde) (in Spanish)
—Amelita Galli-Curci |
| DA219 | 10 | Red | Chanson Hindoue ("SADKO"—Rimsky-Korsakof) (in French)
and Hymne au Soleil ("Coq d'Or"—Rimsky-Korsakof) (in French)
—Amelita Galli-Curci |
| DB255 | 12 | Red | Charmant oiseau (Couplets du Mysoli) ("PERLE DU BRÉSIL"—David) (flute obbl. by Clement Barone) (in French with orch.)
and Comme autrefois dans la nuit sombre ("Pêcheurs de Perles"—Bizet) (in French)
—Amelita Galli-Curci |
| DA215 | 10 | Red | Clavelitos (Carnations) (Valverde) (in Spanish)
and C'est l'histoire amoureuse (L'Eclat de rire) ("Manon Lescaut"—Auber) (in French)—Amelita Galli-Curci |
| DB256 | 12 | Red | Come per me sereno ("SONNAMBULA"—Bellini) (in Italian)
and Ah! non credea mirarti ("Sonnambula"—Bellini) (in Italian)
—Amelita Galli-Curci |
| DB255 | 12 | Red | Comme autrefois dans la nuit sombre ("PÊCHEURS DE PERLES"—Bizet) (in French)
and Charmant oiseau (Couplets du Mysoli) ("Perle du Brésil"—David) (flute obbl. by Clement Barone) (in French with orch.)
—Amelita Galli-Curci |
| DA212 | 10 | Red | Crépuscule (Massenet) (in French with celeste and string orch.)
and Les filles de Cadix (Delibes) (in French)—Amelita Galli-Curci |
| DB260 | 12 | Red | Dolce suono, Il (Mad. Scene) ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
and Ombra leggera ("Dinorah"—Meyerbeer) (flute obbl. by Barone) (in Italian with orch.)
—Amelita Galli-Curci |
| DB263 | 12 | Red | Dov'è l'Indiana bruna? ("LAKMÉ"—Delibes) (in Italian)
and L'hiver a pu finir—Chanson de Solveig (Solveig's Song) ("Peer Gynt"—Grieg) (in French)—Amelita Galli-Curci |
| DB258 | 12 | Red | Echo Song (Henry Bishop) (flute obbl. by Barone) (with orch.)
and Lo, here the gentle lark (Bishop) (flute obbl. by Berenguer) (with orch.)
—Amelita Galli-Curci |
| DA212 | 10 | Red | Filles de Cadix, Les (Delibes) (in French)
and Crépuscule (Massenet) (in French with celeste and string orch.)
—Amelita Galli-Curci |
| DB263 | 12 | Red | Hiver a pu finir, L.—Chanson de Solveig (Solveig's Song) ("PEER GYNT"—Grieg) (in French)
and Doo'z l'Indiana bruna? ("Lakmé"—Delibes) (in Italian)—Amelita Galli-Curci |
| DB602 | 12 | Red | Home, sweet home (Bishop)
and The last rose of summer (Old Irish Air) (arr. by Moore)
—Amelita Galli-Curci |
| DA219 | 10 | Red | Hymne au Soleil ("Coq d'Or"—Rimsky-Korsakof)—(in French)
and Chanson Hindoue ("Sadko"—Rimsky-Korsakof) (in French)
—Amelita Galli-Curci |
| DB264 | 12 | Red | Io son Titania ("MIGNON"—Thomas) (in Italian)
and Nella calma ("Roméo et Juliette"—Gounod) (in French)
—Amelita Galli-Curci |
| DB602 | 12 | Red | Last rose of summer, The (Old Irish Air) (arr. by Moore)
and Home, sweet home (Bishop)—Amelita Galli-Curci |
| DA218 | 10 | Red | Little birdies (Buzzi-Peccia)
and When Chloris sleeps (Samuels)—Amelita Galli-Curci |

HIS MASTER'S VOICE RED LABEL RECORDS

THE GALLI-CURCI RECORDS—Continued

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|--|------|-------|---|
| Number | Size | Label | |
| DB258 | 12 | Red | Lo, here the gentle lark (Bishop) (flute obbl. by Berenguer) (with orch.)
and Echo Song (Henry Bishop) (flute obbl. by Barone) (with orch.)
—Amelita Galli-Curci |
| DA213 | 10 | Red | Messaggero Amorooso (Waltz, Op. 64) (Chopin arr. as vocal waltz by Buzzi-Peccia)
(in Italian) and Sovra il sen la man mi posa ("Sonnambula"—Bellini)
(in Italian)—Amelita Galli-Curci |
| DB264 | 12 | Red | Nella calma ("ROMEO ET JULIETTE"—Gounod) (in French)
and Io son Titania ("Mignon"—Thomas) (in Italian)—Amelita Galli-Curci |
| DA214 | 10 | Red | Non so più cosa son, cosa faccio ("NOZZE DI FIGARO"—Mozart) (in Italian)
and Spargi d'amaro pianto (Mad Scene) ("Lucia di Lammermoor"—Donizetti)
(in Italian)—Amelita Galli-Curci |
| DB597 | 12 | Red | O luce di quest' anima ("LINDA DI CHAMOUNIX"—Donizetti) (in French)
and Veille sur eux toujours (Prière et Barcarolle) ("Etoile du Nord"—Meyerbeer)
(in French)—Amelita Galli-Curci |
| DA328 | 10 | Red | Ol' Car'lina (J. F. Cooke)
and Old folks at home (Swanee River) (Foster)—Amelita Galli-Curci |
| DA328 | 10 | Red | Old folks at home (Swanee River) (Foster)
and Ol' Car'lina (J. F. Cooke)—Amelita Galli-Curci |
| DB260 | 12 | Red | Ombra leggera ("DINGHRAH"—Meyerbeer) (flute obbl. by Barone) (in Italian)
with orch.) and Il dolce suono (Mad Scene) ("Lucia di Lammermoor"—Donizetti)
(in Italian)—Amelita Galli-Curci |
| DB265 | 12 | Red | Partida, La (F. M. Alvarez) (in Spanish)
and Air and Variations (Proch) (in Italian with flute obbl. and orch.)
—Amelita Galli-Curci |
| DB259 | 12 | Red | Quel guardo, il cavaliere: Cavatina ("DON PASQUALE"—Donizetti) (in Italian)
and Qui la voce sua soave ("Puritani"—Bellini) (in Italian)
—Amelita Galli-Curci |
| DB259 | 12 | Red | Qui la voce sua soave ("PURITANI"—Bellini) (in Italian)
and Quel guardo, il cavaliere: Cavatina ("Don Pasquale"—Donizetti) (in Italian)
—Amelita Galli-Curci |
| DA216 | 10 | Red | Sempre libera degg' io folleggiare ("TRAVIATA"—Verdi) (in Italian)
and Addio del passato bei sogni ridenti ("Traviata"—Verdi) (in Italian)
—Amelita Galli-Curci |
| DA213 | 10 | Red | Sovra il sen la man mi posa ("SONNAMBULA"—Bellini) (in Italian)
and Messaggero Amorooso (Waltz, Op. 64) (Chopin arr. as vocal waltz by Buzzi-Peccia)
(in Italian)—Amelita Galli-Curci |
| DA214 | 10 | Red | Spargi d'amaro pianto (Mad Scene) ("LUCIA DI LAMMERMOOR"—Donizetti)
and Non so più cosa son, cosa faccio ("Nozze di Figaro"—Mozart) (in Italian)
—Amelita Galli-Curci |
| DB261 | 12 | Red | Una voce poco fa qui nel cor mi risuonò ("BARRIERE DI SIVIGLIA"—Rossini) (in Italian)
and Un bel di vedremo ("Madama Butterfly"—Puccini) (in Italian)—Amelita Galli-Curci |
| DB597 | 12 | Red | Veille sur eux toujours (Prière et Barcarolle) ("ETOILE DU NORD"—Meyerbeer)
(in French) and O luce di quest' anima ("Linda di Chamounix"—Donizetti)
(in French)—Amelita Galli-Curci |
| DB262 | 12 | Red | Villanelle, La (E. Dell' Acqua) (in French with flute obbl. and orch.)
and Ah! vous dirais-je mame? (Variations on a Mozart Air) (Adam) (in French)—Amelita Galli-Curci |
| DA218 | 10 | Red | When Chloris sleeps (Samuels)
and Little birdies (Buzzi-Peccia)—Amelita Galli-Curci |
| GALLI-CURCI AND DE LUCA | | | |
| DB174 | 12 | Red | Dite alla giovine ("TRAVIATA"—Verdi) (in Italian)
and Imponete. Non amaro ditegli ("Traviata"—Verdi) (in Italian)
—Galli-Curci and De Luca |
| DB174 | 12 | Red | Imponete. Non amaro ditegli ("TRAVIATA"—Verdi) (in Italian)
and Dite alla giovine ("Traviata"—Verdi) (in Italian)—Galli-Curci and De Luca |
| DA381 | 10 | Red | Piangi! piangi fanciulla ("RIGOLETTO"—Verdi) (in Italian)
and Ah! ne fais pas encore! ("Roméo et Juliette"—Gounod) (in French)
—Bori and Gigli |
| QUARTET BY GALLI-CURCI, CARUSO, PERINI AND DE LUCA | | | |
| DB100 | 12 | White | Un di, se ben rammentomi ("RIGOLETTO"—Verdi) (in Italian)
and Chi mi frena ("Lucia di Lammermoor"—Donizetti) (in Italian)
Galli-Curci—Caruso—Egner—Journet—De Luca—Bada |
| SEXTET BY GALLI-CURCI, CARUSO, EGNER, JOURNET, DE LUCA AND BADA | | | |
| DB100 | 12 | White | Chi mi frena ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
and Un di, se ben rammentomi ("Rigoletto"—Verdi) (in Italian)
Galli-Curci—Caruso—Perini—De Luca |

Ga GALVANY, MARIA, Soprano (Gahl-vah'-nee)

Born in 1878 at Granada, Spain, Maria Galvany received her training at the Madrid Conservatoire, and made her debut in 1897 at Cartagena in "Lucia di Lammermoor." She then made a complete conquest of the most fastidious public in Spain by her remarkable singing in Madrid, and numerous engagements followed throughout the Continent and in South America, gaining everywhere the enthusiastic approval of opera-goers. Galvany is the possessor of a wonderful voice brilliant in coloratura. She had a great reception at the London Coliseum during a season there some few years ago.

THE GALVANY RECORDS

Number	Size	Label	
DB480	12	Red	Ardon gl'incensi ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) (80) and L'Incantatrice: l'alzer (Arditi) (in Italian)—Maria Galvany
DB480	12	Red	Incantatrice, L.: Valzer (Arditi) (in Italian) (80) and Ardon gl'incensi ("Lucia di Lammermoor"—Donizetti) (in Italian) —Maria Galvany
DB400	12	Red	Spargi d'amaro pianto ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) and Dunque io son tu non m'inganni ("Barbiere di Siviglia"—Rossini) (in Italian)—Galvany and Ruffo

GALVANY AND RUFFO

DB400	12	Red	Dunque io son tu non m'inganni ("BARBIERE DI SIVIGLIA"—Rossini) (in Italian) and Spargi d'amaro pianto ("Lucia di Lammermoor"—Donizetti) (in Italian) —Maria Galvany
DB177	12	Red	Piangi! piangi fanciulla ("RIGOLETTO"—Verdi) (in Italian) and Le minacce, i fieri accenti ("Forza del Destino"—Verdi) (in Italian) —Ruffo and Ischierdi

GARRISON, MABEL, Soprano

One of the most important engagements of recent years is that of this gifted soprano of the Metropolitan Opera, New York. Miss Garrison is a native of Baltimore, and received her early musical training in the Peabody Institute there. Like many another singer, she first attracted attention while a member of a church choir, but her remarkable musicianship and the exquisite brilliancy of her voice soon brought her success on the concert platform, and subsequently in opera. The past few seasons have been a succession of triumphs for this talented singer. Her voice is of flute-like purity, and her singing exhibits the skill and finesse of the finished artist, which Miss Garrison assuredly is. The records she has made display the youthful freshness of her voice, and her coloratura work is little short of marvellous.

Miss Garrison makes records for "His Master's Voice" exclusively.

THE GARRISON RECORDS

Number	Size	Label	
DB241	12	Red	Charmant Oiseau (Couplets du Mysoli) ("PERLE DU BRÉSIL"—David) (in French) and Je suis Titania (Polonaise) ("Mignon"—Thomas) (in French) —Mabel Garrison
DA513	10	Red	Hymne au Soleil ("COQ D'OR"—Rimsky-Korsakoff) (in French) and Là ci darem la mano! ("Don Giovanni"—Mozart) (in Italian) —Garrison and Werrenrath
DA514	10	Red	I dreamt that I dwelt in marble halls ("BOHEMIAN GIRL"—Balfé) (in French) and Lullaby (Emmett) (in French)—Mabel Garrison
DB241	12	Red	Je suis Titania (Polonaise) ("MIGNON"—Thomas) (in French) and Charmant Oiseau (Couplets du Mysoli) ("Perle du Brésil"—David) (in French)—Mabel Garrison
DA514	10	Red	Lullaby (Emmett) (in French) and I dreamt that I dwelt in marble halls ("Bohemian Girl"—Balfé) (in French)—Mabel Garrison
DB501	12	Red	Oiseaux dans la charmille, Les ("CONTES D'HOFFMANN"—Offenbach) (in French) and Où va la jeune Hindoue? ("Lakmé"—Delibes) (in French) —Mabel Garrison
DB501	12	Red	Où va la jeune Hindoue? ("LAKMÉ"—Delibes) (in French) and Les oiseaux dans la charmille ("Contes d'Hoffmann"—Offenbach) (in French)—Mabel Garrison

HIS MASTER'S VOICE RED LABEL RECORDS

THE GARRISON RECORDS—Continued

GARRISON AND WERRENATH

Ga

Number Size Label
DA513 10 Red

Là ci darem la mano! ("DON GIOVANNI"—Mozart) (in Italian)
and Hymne au Soleil ("Coq d'Or"—Rimsky-Korsakof) (in French)
—Mabel Garrison

GIGLI, BENIAMINO, Tenor (Jeel'-yee)

Beniamino Gigli, a brilliant Italian tenor of the younger generation, was born in 1890 at Recanati, and, although not originally intended for a musical career, sang in the churches of his native town at an early age. When seventeen years old, he applied for a place in the "Schola Cantorum" of the famous Sistine Chapel of St. Peter's, Rome, then under the direction of Maestro Perosi, and after studying singing in the eternal city, eventually entered the celebrated Conservatoire of St. Cecilia, to complete his musical education. He first attracted public attention by winning first prize in a competition, at Parma, held by Campanini, the well-known conductor, and as a consequence made his debut on the operatic stage soon after, at Rovigo, in "Gioconda," in 1914. From that time he made steady progress towards the front rank of Italy's operatic artists, and eventually achieved a great triumph in the festival performance of Boito's "Mefistofele," given under Toscanini, in 1918. Another notable performance, which helped to make his name with the Italian public, was the production of Mascagni's "Lodoletta" at Milan in the same year, in which the young tenor took the leading rôle. He is now one of the leading tenors at the Metropolitan Opera House, New York.

THE GIGLI RECORDS

Number Size Label
DB270 12 Red

Addio alla madre ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian)
and Ah! ritrovarla nella sua capanna ("Lodoletta"—Mascagni) (in Italian)
—Beniamino Gigli

DB270 12 Red

Ah! ritrovarla nella sua capanna! ("LODOLETTA"—Mascagni) (in Italian)
and Addio alla madre ("Cavalleria Rusticana"—Mascagni) (in Italian)
—Beniamino Gigli

DA225 10 Red

Amor ti vieta di non amar (Arioso di Loris) ("FEDORA"—Giordano) (in Italian);
and Vedi io piango ("Fedora"—Giordano) (in Italian)—Beniamino Gigli

DA221 10 Red

Apri la tua finestra: Serenata ("Iris"—Mascagni) (in Italian)
and Recondita armonia ("Tosca"—Puccini) (in Italian)—Beniamino Gigli

DA222 10 Red

Dai campi, dai prati ("MEFISTOFELE"—Boito) (in Italian)
and Giunto sul passo estremo ("Mefistofele"—Boito) (in Italian)
—Beniamino Gigli

DB670 12 Red

Di all'azzurro spazio guardai profondo, Un (Improviso) ("ANDREA CHÉNIER"—
Giordano) (in Italian) and Notturmo d'amore ("Milioni d'Arlecchino"—
Drigo) (in Italian)—Beniamino Gigli

DA223 10 Red

E lucevan le stelle ("Tosca"—Puccini) (in Italian)
and Se tu mi doni un'ora ("Mefistofele"—Boito) (in Italian)
—Gigli and Scattolo

DA222 10 Red

Giunto sul passo estremo ("MEFISTOFELE"—Boito) (in Italian)
and Dai campi, dai prati ("Mefistofele"—Boito) (in Italian)—Beniamino Gigli

DB670 12 Red

Notturmo d'amore ("MILIONI D'ARLECCHINO"—Drigo) (in Italian)
and Un di all'azzurro spazio guardai profondo (Improviso) ("Andrea
Chénier"—Giordano) (in Italian)—Beniamino Gigli

DA224 10 Red

O surdato nnamurato (Canzone Napoletana) (Cannio) (in Italian)
and Tu sola (E. de Curtis) (in Italian)—Beniamino Gigli

DA221 10 Red

Recondita armonia ("Tosca"—Puccini) (in Italian)
and Apri la tua finestra: Serenata ("Iris"—Mascagni) (in Italian)
—Beniamino Gigli

DB273 12 Red

Salve, dimora, casta e pura ("FAUST"—Gounod) (in Italian)
and Spirito gentil ("Favorita"—Donizetti) (in Italian)—Beniamino Gigli

DB273 12 Red

Spirito gentil ("FAVORITA"—Donizetti) (in Italian)
and Salve, dimora, casta e pura ("Faust"—Gounod) (in Italian)
—Beniamino Gigli

DA224 10 Red

Tu sola (E. de Curtis) (in Italian)
and O surdato nnamurato: (Canzone Napoletana) (Cannio) (in Italian)
—Beniamino Gigli

DA225 10 Red

Vedi, io piango ("FEDORA"—Giordano) (in Italian)
and Amor ti vieta di non amar (Arioso di Loris) ("Fedora"—Giordano) (in
Italian)—Beniamino Gigli

HIS MASTER'S VOICE RED LABEL RECORDS

THE GIGLI RECORDS—Continued

G

Number Size Label

GIGLI AND BORI

- DA381 10 Red Ah! ne fuis pas encore! ("ROMÉO ET JULIETTE"—Gounod) (in French)
and *Piangi! piangi fanciulla* ("Rigoletto"—Verdi) (in Italian)
—Galli-Curci and De Luca

GIGLI AND BOSINI

- DB271 12 Red Lontano, lontano ("MEFISTOFELE"—Boito) (in Italian)
and *O soave fanciulla* ("Bohème"—Puccini) (in Italian)—Gigli and Zamboni

GIGLI AND CASAZZA

- DB269 12 Red Addio! fuggir mi lascia ("FAVORITA"—Donizetti) (in Italian)
and *Del tempio al limitar* ("Pescatori di Perle"—Bizet) (in Italian)
—Gigli and Pacini

- DB267 12 Red Laggiù nelle nebbie remote ("GIOCONDA"—Ponchielli) (in Italian)
and *Enzo Grimaldo, Principe di Santafior che pensi?* ("Gioconda"—Ponchielli)
(in Italian)—Gigli and Zani

GIGLI AND PACINI

- DB269 12 Red Del tempio al limitar ("PESCATORI DI PERLE"—Bizet) (in Italian)
and *Addio! fuggir mi lascia* ("Favorita"—Donizetti) (in Italian)
—Gigli and Casazza

GIGLI AND SCATTOLA

- DA223 10 Red Se tu mi doni un'ora ("MEFISTOFELE"—Boito) (in Italian)
and *E lucevan le stelle* ("Tosca"—Puccini) (in Italian)—Beniamino Gigli

GIGLI AND ZAMBONI

- DB271 12 Red O soave fanciulla ("BOHÈME"—Puccini) (in Italian)
and *Lontano, lontano* ("Mefistofele"—Boito) (in Italian)—Gigli and Bosini
DB268 12 Red *Tardi si fa, addio!* (*Dammi ancor, dammi ancor*) ("FAUST"—Gounod) (in Italian)
and *Tardi si fa, addio!* (*Sempre amar*) ("Faust"—Gounod) (in Italian)—Gigli and Zamboni

GIGLI AND ZANI

- DB267 12 Red *Enzo Grimaldo, Principe di Santafior che pensi?* ("GIOCONDA"—Ponchielli) (in Italian)
and *Laggiù nelle nebbie remote* ("Gioconda"—Ponchielli) (in Italian)—Gigli and Casazza

GILLY, DINH, Baritone (Zhee'-lih)

Born in Algeria. Studied in Rome under the celebrated Italian baritone, Cottoni, and afterwards at the Conservatoire, Paris. Commenced his serious career at the Paris Opera House in 1902, when 22 years of age. Since then he has appeared with great success at numerous famous centres, including Monte Carlo, the Metropolitan Opera House, New York, and Covent Garden.

Dinh Gilly was a great friend of the late Enrico Caruso, with whom he sang at the Metropolitan for the seven years previous to 1914, and he will make his first post-war appearance there during the Winter Season, 1924-1925.

He has a remarkable memory, and his repertoire is immense. Quite recently he has recorded some of his best numbers exclusively for "His Master's Voice," and the records will be issued shortly.

DINH GILLY AND DESTINN

Number Size Label

- DB593 12 Red Dobrou noc, má Mita (From 20 Bohemian Folk Songs) (Vincent Pisek) (in Bohemian)
and *Du mit deiner Fiedel* (Des Spielman, Op. 15, No. 1) (Hildach) (in German)—Glack and Zimbalist
DJ101 10 Buff My Homeland (Folk Song) (in Czech)
and *The Wedding* (Folk Song) (in Czech)—Gilly and Destinn
DJ101 10 Buff Wedding, The (Folk Song) (in Czech)
and *My Homeland* (Folk Song) (in Czech)—Gilly and Destinn

GLUCK, ALMA, Soprano (Glook)

GI

This delightful young artist was born in Bucharest, Roumania, but was taken to America at the age of six and received all her musical education there.

She made her first appearance as *Sophie* in *Werther* at the New Theatre, New York, and awoke next morning to find herself famous. Since that time she has appeared in various operas with much success, among them "*Bohème*," "*Pique Dame*," "*Orfeo*," "*Bartered Bride*," "*Rheingold*," "*Faust*," etc. She has had several successful seasons at the Metropolitan Opera House, New York.

Her first appearance in England in the summer of 1913 sent the critics into lavish descriptions of her art, and she was compared with Meiba and Patti. Her audiences at the Albert Hall and the Queen's Hall were entranced by the beauty of her singing, and these appearances were, indeed, among the leading musical events of the time.

No time was lost in securing the exclusive series of this gifted artist for "*His Master's Voice*," and the numbers given below are exquisite reproductions of this charming singer's voice.

THE GLUCK RECORDS

Number	Size	Label	
DB663	12	Red	Ah! non credea mirarti ("SONNAMBULA"—Bellini) (in Italian) and Parla l'—Valse cantabile (Arditi) (in Italian)—Alma Gluck
DA486	10	Red	Aller au bois ("SNOW MAIDEN"—Rimsky-Korsakof) (in French) and Song of the shepherd Lehl ("Snow Maiden"—Rimsky-Korsakof)—Alma Gluck
DB277	12	Red	Aloha Oe (Lilinekalanii) (with male quartet and orch.) and My old Kentucky home (Foster) (with male quartet and orch.)—Alma Gluck
DB278	12	Red	Angels ever bright and fair (Handel) and Oh, sleep! why dost thou leave me? ("Semele"—Handel)—Alma Gluck
DA235	10	Red	Bird of the wilderness, The (Text from "THE GARDENER"—Rabindranath Tagore) (Horsman) and Such a li'l fellow (Dichmont)—Alma Gluck
DA230	10	Red	Bohemian cradle song ("HUBICKA"—Smetana) and Song of the chimes (Worrell)—Alma Gluck
DA228	10	Red	Bonnie sweet Bessie (Gilbert) and Comin' thro' the rye (Scottish Air)—Alma Gluck
DA517	10	Red	Braes o' Balquhider, The (Tannahill) and Irish love song (Lang) (with piano)—Alma Gluck
DA238	10	Red	Brook, The (Dolores) (with piano) and Hark, hark, the lark (Schubert)—Alma Gluck
DB282	12	Red	Cachés dans cet asile—Berceuse ("JOCELYN"—Godard) (in French) and Oh! che volo d'augelli ("Pagliacci"—Leoncavallo) (in Italian)—Alma Gluck
DA515	10	Red	Carmena—Vocal Waltz (Wilson) and Have you seen but a whyte lillie grow? (Jonson)—Alma Gluck
DB275	12	Red	Carry me back to old Virginny (Bland) (with male chorus and orch.) and Old Black Joe (Stephen C. Foster) (with male chorus and orch.)—Alma Gluck
DA233	10	Red	Chanson Hindoue ("SADKO"—Rimsky-Korsakof) (in French) and Tu! (Habanera) (Fuentes) (in Spanish)—Alma Gluck
DA236	10	Red	Colomba, La (arr. Schindler) (in Italian) and La Serenata (Tosti) (in Italian with violin, flute and harp acc.)—Alma Gluck
DB281	12	Red	Come, beloved ("ATALANTA"—Handel) and I list the thrill of golden throat ("Natoma"—Herbert)—Alma Gluck
DA228	10	Red	Comin' thro' the rye (Scottish Air) and Bonnie sweet Bessie (Gilbert)—Alma Gluck
DA516	10	Red	Dawn (Coleridge-Taylor) and Long ago: (b) A maid sings light (MacDouell) (with piano)—Alma Gluck
DB279	12	Red	Depuis le jour où je me suis donnée ("LOUISE"—Charpentier) (in French) and la dico, no, non son paurosa ("Carmen"—Bizet) (in Italian)—Alma Gluck
DA227	10	Red	Donde lieta uscì al tuo grido d'amore (Addio di Mimi) ("BOHÈME"—Puccini) (in Italian) and Quando me n'vo soletta per la via ("Bohème"—Puccini) (in Italian)—Alma Gluck
DA234	10	Red	From the land of the sky-blue water (Cadman) and Will o' the wisp (Spross) (with piano)—Alma Gluck
DA238	10	Red	Hark, hark, the lark (Schubert) and The brook (Dolores) (with piano)—Alma Gluck
DA515	10	Red	Have you seen but a whyte lillie grow? (Jonson) and Carmena—Vocal Waltz (Wilson)—Alma Gluck

HIS MASTER'S VOICE RED LABEL RECORDS

THE GLUCK RECORDS—Continued

GI

Number Size Label

- DA240 10 Red
Heure exquise, L' (Hahn) (in French)
and Two folk songs of little Russia (arr. Zimbalist)—Alma Gluck
DB281 12 Red
I list the trill of golden throat ("NATOMA"—Herbert)
and Come, beloved ("Atalanta"—Handel)—Alma Gluck
DB279 12 Red
Io dico, no, non son paurosa ("CARMEN"—Bizet) (in Italian)
and Depuis le jour où je me suis donnée ("Louise"—Charpentier) (in French)
—Alma Gluck
DA517 10 Red
Irish love song (Lang) (with piano)
and The braes o' Balquhider (Tannahill)—Alma Gluck
DA229 10 Red
I've guine back to Dixie (White) (with male chorus and orch.)
and The little old log cabin in the lane (Hays) (with male quartet and orch.)
—Alma Gluck
DA237 10 Red
Lass with the delicate air, The (Arne)
and When love is kind (Moore)—Alma Gluck
DA232 10 Red
Little grey home in the west (Lohr) (cello obbl. by Bourdon) (80)
and A perfect day (Jacobs-Bond) (with male quartet and orch.)—Alma Gluck
DA229 10 Red
Little old log cabin in the lane, The (Hays) (with male quartet and orch.)
and I've guine back to Dixie (with male chorus and orch.) (White)—Alma Gluck
DA231 10 Red
Lo! here the gentle lark (Bishop) (with flute obbl. and orch.) (80)
and My laddie (Thayer)—Alma Gluck
DA516 10 Red
Long ago: (b) A maid sings light (MacDowell) (with piano)
and Dawn (Coleridge-Taylor)—Alma Gluck
DA516 10 Red
Maid sings light, A: (a) Long ago (MacDowell) (with piano)
and Dawn (Coleridge-Taylor)—Alma Gluck
DB280 12 Red
Mocking Bird—See "LISTEN TO THE MOCKING BIRD"
Mother's prayer, The (Thomas)
and She wandered down the mountain side (Clay)—Alma Gluck
DA231 10 Red
My laddie (Thayer)
and Lo! here the gentle lark (Bishop) (with flute obbl. and orch.)—Alma Gluck
DB277 12 Red
My old Kentucky home (Foster) (with male quartet and orch.)
and Aloha Oe (Lilinalani) (with male quartet and orch.)—Alma Gluck
DB282 12 Red
Oh! che volo d'ugelli ("PAGLIACCI"—Leoncavallo) (in Italian) (80)
and Cachés dans cet ostie—Berceuse ("Jocelyn"—Godard) (in French)
—Alma Gluck
DB278 12 Red
Oh, sleep! why dost thou leave me? ("SEMELE"—Handel) (80)
and Angels ever bright and fair (Handel)—Alma Gluck
DB275 12 Red
Old black Joe (Stephen C. Foster) (with male chorus and orch.)
and Carry me back to old Virginia (Bland) (with male chorus and orch.)
—Alma Gluck
DB663 12 Red
Parla!—Valse cantabile (Arditi) (in Italian)
and Ah! non credea mirarti ("Sonnambula"—Bellini) (in Italian)
—Alma Gluck
DA227 10 Red
Quando me'n vo soletta per la via ("BOHEME"—Puccini) (in Italian)
and Donde lieta uscì al tuo grido d'amore (Addio di Mimì) ("Bohème"—Puccini) (in Italian)—Alma Gluck
DA232 10 Red
Perfect day, A (Jacobs-Bond) (with male quartet and orch.)
and Little grey home in the west (Lohr) (cello obbl. by Bourdon)—Alma Gluck
DA239 10 Red
Red, red rose (Cottetnet) and The swallows (Cowen) (in English)—Alma Gluck
DA236 10 Red
Serenata, La (Tosti) (in Italian, with violin, flute and harp acc.)
and La Colomba (arr. by Schindler) (in Italian)—Alma Gluck
DB280 12 Red
She wandered down the mountain side (Clay)
and The mother's prayer (Thomas)—Alma Gluck
DA230 10 Red
Song of the chimes (Worrell)
and Bohemian cradle song ("Hubicka"—Smetana)—Alma Gluck
DA486 10 Red
Song of the shepherd Lehl ("SNOW MAIDEN"—Rimsky-Korsakof)
and Aller au bois ("Snow Maiden"—Rimsky-Korsakof) (in French)
—Alma Gluck
DA235 10 Red
Such a lit' fellow (Dichmont)
and The bird of the wilderness (Text from "The Gardener"—Rabindranath Tagore)
and Red, red rose (Cottetnet)—Alma Gluck
DA239 10 Red
Swallows, The (Cowen)
DA301 10 Red
Sylvain (Op. 55, No. 1) (Sinding)
and Au clair de la lune (Lully) (in French)—Gluck and Reimers
DA233 10 Red
Tu! (Habanera) (Fuentes) (in Spanish)
and Chanson Hindoue ("Sadko"—Rimsky-Korsakof) (in French)—Alma Gluck
DA240 10 Red
Two folk songs of little Russia (arr. Zimbalist)
and L'heure exquise (Hahn) (in French)—Alma Gluck
DA237 10 Red
When love is kind (Moore)
and The lass with the delicate air (Arne)—Alma Gluck
DA234 10 Red
Will o' the wisp (Soross) (with piano)
and From the land of the sky-blue water (Cadman)—Alma Gluck

HIS MASTER'S VOICE RED LABEL RECORDS

THE GLUCK RECORDS—Continued

GL

GLUCK AND CARUSO

Number Size Label
DJ190 10 Buff

Libiamo ne' lieti calici (Brindisi) ("TRAVIATA—Verdi) (in Italian with chorus and orch.) and Crucifixus ("Messe Solennelle"—Rossini) (in Latin)—Enrico Caruso

GLUCK AND HOMER

DA451 10 Red

Abide with me (Monk)

and I need thee every hour (Lowry)—Gluck and Homer

DA453 10 Red

Belle nuit, O nuit d'amour (Barcarolle) ("CONTES D'HOFFMANN"—Offenbach) (in French)

and Life's dream is o'er (Music to "Alice, where art thou?")—Gluck and Homer

DB575 12 Red

Crucifix, The (Faure) (in French)

and Quis est homo ("Stabat Mater"—Rossini) (in Latin)—Gluck and Homer

DA451 10 Red

I need thee every hour (Lowry)

and Abide with me (Monk)—Gluck and Homer

DB478 12 Red

I waited for the Lord ("HYMN OF PRAISE"—Mendelssohn)

and Mira, o Norma ai tuoi ginocchi ("Norma"—Bellini) (in Italian)—Gluck and Homer

DA452 10 Red

Jesu, lover of my soul

and Rock of ages (Hastings)—Gluck and Homer

DB576 12 Red

Kleine Sendmann bin ich, Der ("HÄNSEL UND GRETEL"—Humperdinck) (in German)

and Suse, liebe Suse ("Hänsel und Gretel"—Humperdinck) (in German)—Gluck and Homer

DA453 10 Red

Life's dream is o'er (Music to "Alice, where art thou?")

and Belle nuit, O nuit d'amour (Barcarolle) ("Contes d'Hoffmann"—Offenbach) (in French)—Gluck and Homer

DA518 10 Red

Long, long ago (Bayly)

and Passage birds' farewell (Hildach)—Gluck and Homer

DB478 12 Red

Mira, o Norma ai tuoi ginocchi ("NORMA"—Bellini) (in Italian)

and I waited for the Lord ("Hymn of Praise"—Mendelssohn)—Gluck and Homer

DA158 10 Red

O that we two were maying, Op. 2, No. 8 (Nevin)

and Whispering Hope (Hawthorne)—Gluck and Homer

DA518 10 Red

Passage birds' farewell (Hildach)

and Long, long ago (Bayly)—Gluck and Homer

DB575 12 Red

Quis est homo ("STABAT MATER"—Rossini) (in Latin)

and The Crucifix (Faure) (in French)—Gluck and Homer

DA452 10 Red

Rock of ages (Hastings)

and Jesu, lover of my soul—Gluck and Homer

DB576 12 Red

Suse, liebe Suse ("HÄNSEL UND GRETEL"—Humperdinck) (in German)

and Der kleine Sandmann bin ich ("Hänsel und Gretel"—Humperdinck) (in German)—Gluck and Homer

DA158 10 Red

Whispering hope (Hawthorne)

and O that we two were maying, Op. 2, No. 8 (Nevin)—Gluck and Homer

GLUCK AND REIMERS

DA301 10 Red

Au clair de la lune (Lully) (in French)

and Sylvelin (Op. 55, No. 1) (Sindina)—Alma Gluck

ALMA GLUCK AND ZIMBALIST (Violinist)

DB574 12 Red

Angels' Serenade (Braga) (with piano)

and Ave Maria (Bach-Gounod) (in Latin with piano)—Gluck and Zimbalist

DB574 12 Red

Ave Maria (Bach-Gounod) (in Latin with piano)

and Angels' Serenade (Braga) (with piano)—Gluck and Zimbalist

DA519 10 Red

Bonheur est chose légère, Le ("Timbre d'argent"—Saint-Saëns) (in French with piano)

and Romance orientale (Rimsky-Korsakof) (in French with piano)—Gluck and Zimbalist

DA448 10 Red

Chanson Hébraïque (Pasternack) (in Hebrew)

and Hatikva (Our Hope) (Zionist Hymn) (in Hebrew)—Gluck and Zimbalist

DB593 12 Red

Du mit deiner Fiedel (Der Spielmann—Op. 15, No. 1) (Hildach) (in German)

and Dobrou noc, má Mita (from 20 Bohemian Folk Songs) (Vincent Pisek) (in Bohemian)—Destinn and Gilly

DA449 10 Red

Elégie (Song of Mourning) (Massenet) (in French)

and In the hour of trial (Hymn Tune) "Penitence"—Lane (with organ etc.)—Gluck and Zimbalist

DB573 12 Red

Fiddle and I (Goodeve) (with piano)

and Sing me to sleep (Greene) (with string quartet)—Gluck and Zimbalist

HIS MASTER'S VOICE RED LABEL RECORDS

G

THE GLUCK RECORDS—Continued.

ALMA GLUCK AND ZIMBALIST—Continued.

Number	Size	Label	
DA448	10	Red	Hatikva (Our Hope) (Zionist Hymn) (in Hebrew) and Chanson Hébraïque (Paterneck) (in Hebrew)—Gluck and Zimbalist
DA449	10	Red	In the hour of trial (Hymn Tune: "Penitence"—Lane) (with organ acc.) and <i>Élégie</i> (Song of Mourning) (Massenet) (in French)—Gluck and Zimbalist
DB572	12	Red	Lost chord, The (Sullivan) and <i>Le Nil</i> (Leroux) (in French with piano)—Gluck and Zimbalist
DB572	12	Red	Nil, Le (Leroux) (in French with piano) and The lost chord (Sullivan)—Gluck and Zimbalist
DA450	10	Red	Old folks at home (Swanee River) (Foster) (with piano) (violin obbl. Dvořák's "Humoresque") and The Rosary (Nevin)—Gluck and Zimbalist
DA519	10	Red	Romance orientale (Rimsky-Korsakov) (in French with piano) and <i>Le bonheur est chose légère</i> ("Timbre d'argent"—Saint-Saëns) (in French) with piano)—Gluck and Zimbalist
DA450	10	Red	Rosary, The (Nevin) and Old folks at home (Swanee River) (Foster) (with piano) (violin obbl. Dvořák's "Humoresque")—Gluck and Zimbalist
DB573	12	Red	Sing me to sleep (Greene) (with string quartet) and Fiddle and I (Goodeve) (with piano)—Gluck and Zimbalist

GOGORZA, EMILIO DE—See under "DE"

H

HEIFETZ, JASCHA, Violinist (High'-fetz, Yah-sha)

To few it is given, while still on the threshold of life, to achieve the success which comes ordinarily—if it comes at all—only after maturity and experience. Yet that is what Jascha Heifetz has accomplished. He began playing the violin at three, completed the course at the Royal Music School at Vilna, at the age of seven, and, after study with Professor Leopold Auer in Petrograd, was a mature artist at the age of ten. His tour through Russia was a triumph; the keenest critics of Europe had nothing but praise for him. And now after terrible experiences in escaping from Russia to the United States, by way of Siberia, during the war, he has conquered America. Just turned twenty, he ranks with the greatest violinists of the day. His technique is flawless; the intonation is perfect, the quality of tone superb and entirely individual, phenomenal mastery over bow and violin having been vouchsafed him in childhood by a beneficent Nature for once bent upon creating a perfect model. Over and above all that the ageless insight of genius makes his interpretations so full of poetic charm and true artistic beauty.

In May, 1920, Heifetz made his English début at the Queen's Hall, London, before a packed house attracted by the wonderful "His Master's Voice" records that had preceded him. Needless to say he emerged triumphant, critics and public alike being unanimous in acclaiming him as one of the greatest violinists of our day.

THE HEIFETZ RECORDS

Number	Size	Label	
DB283	12	Red	Ave Maria (Schubert-Wilhelmj) (with piano) and On wings of song (Mendelssohn) (with piano)—Jascha Heifetz
DB288	12	Red	Berceuse, Op. 28, No. 3 (Paul Juon); (b) Valse du ballet Raymonde, Op. 57, No. 6 (Glazounov) (with piano) and Concerto in E minor, Op. 64—Finale (Mendelssohn) (with piano)—Jascha Heifetz
DA241	10	Red	Caprice, Op. 1, No. 13 (Paganini-Kreisler) (with piano) and Caprice, Op. 1, No. 20 (Paganini-Kreisler) (with piano) —Jascha Heifetz
DA241	10	Red	Caprice, Op. 1, No. 20 (Paganini-Kreisler) (with piano) and Caprice, Op. 1, No. 13 (Paganini-Kreisler) (with piano)—Jascha Heifetz

HIS MASTER'S VOICE RED LABEL RECORDS

THE HEIFETZ RECORDS—Continued

He

Number	Size	Label	
DA243	10	Red	Capricieuse, Op. 17 (Elgar) (with piano) and Guitarre, Op. 45, No. 2 (Moszkowski-Sarasate) (with piano) — Jascha Heifetz
DB289	12	Red	Concerto in A minor (2nd Movement—Andante) (Goldmark) and Concerto, Op. 35—Canzonetta (Tchaikovsky) — Jascha Heifetz
DB291	12	Red	Concerto in D minor, Op. 22—Romance (Wieniawski) (with piano) and Hebrew Melody (Achron) — Jascha Heifetz
DB288	12	Red	Concerto in E minor, Op. 64—Finale (Mendelssohn) (with piano) and Berceuse, Op. 28, No. 3 (Paul Juon) ; (b) Valse du ballet Raymonde, Op. 57, No. 6 (Glazounov) (with piano)—Jascha Heifetz
DB289	12	Red	Concerto, Op. 35—Canzonetta (Tchaikovsky) and Concerto in A minor (2nd Movement—Andante) (Goldmark) — Jascha Heifetz
DA245	10	Red	Danza Española (Granados-Kreisler) (with piano) and Ungarische Tänze, No. 1 in G minor (Brahms) (with piano) — Jascha Heifetz
DB285	12	Red	Danza Española, Op. 21, No. 1 (Sarasate) (with piano) and Introduction et Tarantelle, Op. 43 (Sarasate) (with piano)—Jascha Heifetz
DA243	10	Red	Guitarre, Op. 45, No. 2 (Moszkowski-Sarasate) (with piano) and Capricieuse, Op. 17 (Elgar) (with piano)—Jascha Heifetz
DB284	12	Red	Gypsy airs, Op. 20, No. 1 (Zigeunerweisen) (Sarasate) (with piano) and Gypsy airs, Op. 20, No. 2 (Zigeunerweisen) (Sarasate) (with piano) — Jascha Heifetz
DB284	12	Red	Gypsy airs, Op. 20, No. 2 (Zigeunerweisen) (Sarasate) (with piano) and Gypsy airs, Op. 20, No. 1 (Zigeunerweisen) (Sarasate) (with piano) — Jascha Heifetz
DB291	12	Red	Hebrew Melody (Achron) and Concerto in D minor, Op. 22—Romance (Wieniawski) (with piano) — Jascha Heifetz
DB285	12	Red	Introduction et Tarantelle, Op. 43 (Sarasate) (with piano) and Danza Española, Op. 21, No. 1 (Sarasate) (with piano)—Jascha Heifetz
DA246	10	Red	Méditation (Glazounov) (with piano) and Sicilienne et Rigaudon (Francœur-Kreisler) (with piano) — Jascha Heifetz
DA244	10	Red	Minuet (Porpora-Kreisler) (with piano) and Valse Bluette (Drigo arr. Auer) (acc. by A. Benoit) (with piano) — Jascha Heifetz
DB287	12	Red	Moto perpetuo (Allegro de Concert)—Op. 11 (Paganini) (acc. by A. Benoit) and Symphonie Espagnole, Op. 21 (Andante—4th Movement) (Lalo)—Jascha Heifetz
DB292	12	Red	Nocturne, Op. 27, No. 2 (Chopin) (with piano) and Rondo in G major (Mozart-Kreisler) (with piano)—Jascha Heifetz
DB283	12	Red	On wings of song (Mendelssohn) (with piano) and Ave Maria (Schubert-Wilhelm) (with piano)—Jascha Heifetz
DB290	12	Red	Ronde des lutins, La (Bazzini) (with piano) and Scherzo Tarantelle, Op. 16 (Wieniawski) (with piano)—Jascha Heifetz
DB292	12	Red	Rondo in G major (Mozart-Kreisler) (with piano) and Nocturne, Op. 27, No. 2 (Chopin) (with piano)—Jascha Heifetz
DA242	10	Red	"Ruins of Athens"—Chorus of Dervishes (Beethoven arr. Auer) (with piano) and "Ruins of Athens"—Turkish March (Beethoven) (with piano) — Jascha Heifetz
DA242	10	Red	"Ruins of Athens"—Turkish March (Beethoven) (with piano) and "Ruins of Athens"—Chorus of Dervishes (Beethoven arr. Auer) (with piano) — Jascha Heifetz
DB290	12	Red	Scherzo Tarantelle, Op. 16 (Wieniawski) (with piano) and Le Rondo des lutins (Bazzini) (with piano)—Jascha Heifetz
DB286	12	Red	Sérénade Melancolique, Op. 26 (Tchaikovsky) (with piano) and Sérénade, Op. 48 (Valse) (Tchaikovsky)—Jascha Heifetz
DA247	10	Red	Serenade, Op. 4 (d'Ambrosio) (with piano) and Slavonic Dance No. 1 in G minor (Dvořák-Kreisler) (with piano) — Jascha Heifetz
DB286	12	Red	Sérénade, Op. 48 (Valse) (Tchaikovsky) and Sérénade Melancolique, Op. 26 (Tchaikovsky)—Jascha Heifetz
DA246	10	Red	Sicilienne et Rigaudon (Francœur-Kreisler) (with piano) and Méditation (Glazounov) (with piano)—Jascha Heifetz
DA247	10	Red	Slavonic Dance No. 1 in G minor (Dvořák-Kreisler) (with piano) and Sérénade, Op. 4 (d'Ambrosio) (with piano)—Jascha Heifetz
DB287	12	Red	Symphonie Espagnole, Op. 21 (Andante—4th Movement) (Lalo) and Moto perpetuo (Allegro de Concert)—Op. 11 (Paganini) (acc. by A. Benoit) (with piano)—Jascha Heifetz

THE HEIFETZ RECORDS—Continued

He

- | Number | Size | Label | |
|--------|------|-------|--|
| DA245 | 10 | Red | Ungarische Tanze, No. 1 in G minor (Brahms) (with piano)
and Danza Española (Granados-Kreisler) (with piano)—Jascha Heifetz |
| DA244 | 10 | Red | Valse Bluettes (Drigo arr. Auer) (acc. by A. Benoit) (with piano)
and Minuet (Porpora-Kreisler) (with piano)—Jascha Heifetz |
| DB288 | 12 | Red | Valse du ballet Raymonde, Op. 57, No. 6 (Glazounov); (a) Berceuse, Op. 28, No. 3
(Paul Juon) (with piano) and Concerto in E minor, Op. 64—Finale
(Mendelssohn) (with piano)—Jascha Heifetz |

HEMPEL, FRIEDA, Soprano

Frieda Hempel became a favourite of the public by her sweet voice and brilliant rendering of difficult coloratura cadences.

Her debut in opera during the 1913 Beecham season at Drury Lane was a notable event, her singing in "Rosenkavalier" and as the Queen of the Night in the "Magic Flute" causing a great sensation. She is a great favourite in North and South America.

This gifted artist renders excellent account of herself in records made for "His Master's Voice," the "Ernani" (Cavatina) selection especially being wonderfully sweet and expressive.

THE HEMPEL RECORDS

- | Number | Size | Label | |
|--------|------|-------|--|
| DB294 | 12 | Red | Ah! fors è lui che l'anima ("TRAVIATA"—Verdi) (in Italian)
and Ernani! Ernani! involami ("Ernani"—Verdi) (in Italian)
—Frieda Hempel |
| DB298 | 12 | Red | Bacio, II: Valse brillante (Arditi) (in Italian)
and Parla! (Valse cantabile) (Arditi) (in Italian)—Frieda Hempel |
| DA250 | 10 | Red | Bird Song, The (Söderberg)
and Melody in F (Voices of the Woods) (Rubinstein) (with string quartet and harp)—Frieda Hempel |
| DB295 | 12 | Red | Cavatina, Ernani—See "SURTÀ È LA NOTTE"
Charmant oiseau (Couplets du Mysoli) ("PERLE DU BRÉSIL"—David) (in French)
and Où va la jeune Hindoue? ("LAKMÉ"—Delibes) (in French)
—Frieda Hempel |
| DB294 | 12 | Red | Ernani! Ernani! involami ("ERNANI"—Verdi) (in Italian)
and Ah! fors è lui che l'anima ("TRAVIATA"—Verdi) (in Italian)
—Frieda Hempel |
| DA250 | 10 | Red | Melody in F (Voices of the Woods) (Rubinstein) (with string quartet and harp)
and The bird song (Söderberg)—Frieda Hempel |
| DB295 | 12 | Red | Où va la jeune Hindoue? ("LAKMÉ"—Delibes) (in French)
and Charmant oiseau (Couplets du Mysoli) ("Perle du Brésil"—David) (in French)—Frieda Hempel |
| DB298 | 12 | Red | Parla! (Valse cantabile) (Arditi) (in Italian)
and Il bacio: Valse brillante (Arditi) (in Italian)—Frieda Hempel |
| DA248 | 10 | Red | Qui la voce sua soave ("PURITANI"—Bellini) (in Italian)
and Volta la terra fronte alle stelle ("BALLO IN MASCHERA"—Verdi) (in Italian)
—Frieda Hempel |
| DB297 | 12 | Red | Robert, toi que j'aime ("ROBERT LE DIABLE"—Meyerbeer) (in French)
and La Villanelle (Del Acqua) (in French)—Frieda Hempel |
| DB293 | 12 | Red | Sulle onde del Danubio (Blue Danube Waltz) (Strauss) (in Italian)
and Wine, Women and Song Waltz (Strauss) (in Italian)—Frieda Hempel |
| DB296 | 12 | Red | Surtà è la notte ("ERNANI"—Verdi) (in Italian) (81)
and Vien', diletto, è in cielo ("PURITANI"—Bellini) (in Italian)—Frieda Hempel |
| DA251 | 10 | Red | Ungeduld: Ich schnitt es gern in alle Rinden ein, Op. 25, No. 7 (Schubert)
and Wohin Op. 25, No. 2 (Schubert)—Frieda Hempel |
| DB296 | 12 | Red | Vien', diletto, è in cielo ("PURITANI"—Bellini) (in Italian)
and Surtà è la notte ("Ernani"—Verdi) (in Italian)—Frieda Hempel |
| DB297 | 12 | Red | Villanelle, La (Del Acqua) (in French)
and Robert, toi que j'aime ("Robert le Diable"—Meyerbeer) (in French)
—Frieda Hempel |
| DA248 | 10 | Red | Volta la terra fronte alle stelle ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Qui la voce sua soave ("Puritani"—Bellini) (in Italian)—Frieda Hempel |
| DB293 | 12 | Red | Wine, Women and Song Waltz (Strauss) (in Italian)
and Sulle onde del Danubio (Blue Danube Waltz) (Strauss) (in Italian)
—Frieda Hempel |
| DA251 | 10 | Red | Wohin, Op. 25, No. 2 (Schubert)
and Ungeduld: Ich schnitt es gern in alle Rinden ein, Op. 25, No. 7 (Schubert)
Frieda Hempel |

HIS MASTER'S VOICE RED LABEL RECORDS

THE HEMPEL RECORDS—Continued

QUARTET BY HEMPEL, CARUSO, ROTHIER, DE SEGUROLA, AND CHORUS

Number Size Label
DM103 12 P. Gn.

Rivedrà nell'estasi, La ("BALLO IN MASCHERA"—Verdi) (in Italian with chorus and orch.) (80)
and E scherzo, od è follia ("Ballo in Maschera"—Verdi) (in Italian with chorus and orch.)

—Hempel-Carus-Duchène-Rothier-De Seguro

QUINTET BY HEMPEL, CARUSO, DUCHENE, ROTHIER AND DE SEGUROLA

DM103 12 P. Gn.

E scherzo, od è follia ("BALLO IN MASCHERA"—Verdi) (in Italian with chorus and orch.) (80)
and La rivedrà nell'estasi ("Ballo in Maschera"—Verdi) (in Italian with chorus and orch.) (80)

—Hempel-Carus-Rothier-De Seguro

HISLOP, JOSEPH, Tenor

A British tenor with an international reputation, Joseph Hislop has sung in Grand Opera with outstanding success at Covent Garden, London, La Scala, Milan, and many other famous centres of operatic art. His renderings combine rare lyric beauty with dramatic intensity and these essential qualities, together with an exceptionally clear enunciation, are reproduced to perfection on the records he has made exclusively for "His Master's Voice."

THE HISLOP RECORDS

Number Size Label

DB522 12 Red

Addio alla madre ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian)
and Che gelida manina ("Bohème"—Puccini) (in Italian)—Joseph Hislop

DA443 10 Red

Afton Water (A. Hume) (with piano)
and O my love's bonnie (arr. Geo. Short) (with piano)—Joseph Hislop

DB522 12 Red

Che gelida manina ("BOHÈME"—Puccini) (in Italian)
and Addio alla madre ("Cavalleria Rusticana"—Mascagni) (in Italian)

DA444 10 Red

Eriskay Love Lilt, An ("SONGS OF THE HEBRIDES"—M. Kennedy-Fraser)
and Herding Song (from the Second Collection of "Songs of the North") (with piano)—Joseph Hislop

DA444 10 Red

Herding Song (from the Second Collection of "Songs of the North") (arr. M. Lawson) (with piano)
and An Eriskay Love Lilt ("Songs of the Hebrides"—M. Kennedy-Fraser)—Joseph Hislop

DA443 10 Red

O my love's bonnie (arr. Geo. Short) (with piano)
and Afton Water (A. Hume) (with piano)—Joseph Hislop

HOMER, LOUISE, Contralto

Louise Homer was born at Pittsburg, U.S.A., and made her début as *Leonora* in "Favorita," in 1898; she was very soon engaged for Covent Garden, and thence she went to Brussels. She, however, returned to London again at the close of 1899, and was invited to sing before Queen Victoria at Buckingham Palace. She has sung for many seasons past at the Metropolitan Opera House, New York.

Mme. Homer's rich voice is fortunately preserved to Europe by the magnificent "His Master's Voice" records, especially in concerted numbers. This artist makes "His Master's Voice" records exclusively.

THE HOMER RECORDS

Number Size Label

DB299 12 Red

Amour, viens aider ("SAMSON ET DALILA"—Saint-Saëns) (in French)
and Mon cœur s'ouvre à ta voix ("Samson et Dalila"—Saint-Saëns) (in French)—Louise Homer

DA255 10 Red

Annie Laurie (Lady John Scott) and Flee as a bird (Dana)—Louise Homer

DA253 10 Red

Banjo song (Homer)
and Oh, promise me ("Robin Hood"—de Koven)—Louise Homer

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE HOMER RECORDS—Continued

Ho

Number Size Label

- DB302 12 Red But the Lord is mindful of His own ("St. Paul"—Mendelssohn)
and Oh, rest in the Lord ("Elijah"—Mendelssohn)—Louise Homer
- DB300 12 Red Che farò senza Euridice ("ORFEO ED EURIDICE"—Gluck) (in Italian)
and Ombra mai fu (Largo) ("XERXES"—Handel) (in Italian)—Louise Homer
- DA255 10 Red Flee as a bird (Dana) and Annie Laurie (Lady John Scott)—Louise Homer
- DB301 12 Red He shall feed His flock ("MESSIAH"—Handel)
and He was despised ("MESSIAH"—Handel)—Louise Homer
- DB301 12 Red He was despised ("MESSIAH"—Handel)
and He shall feed His flock ("Messiah"—Handel)—Louise Homer
- DA254 10 Red I cannot sing the old songs (Claribel) and Last night (Kjerulf)—Louise Homer
- DA254 10 Red Last night (Kjerulf) and I cannot sing the old songs (Claribel)—Louise Homer
- DB305 12 Red Lost chord, The (Sullivan) and My heart ever faithful (Bach)—Louise Homer
- DB304 12 Red Love's old sweet song (Molloy) and Old black Joe (Foster)—Louise Homer
- DB299 12 Red Mon cœur s'ouvre à ta voix ("SAMSON ET DALILA"—Saint-Saëns) (in French)
and Amour, viens aider ("Samson et Dalila"—Saint-Saëns) (in French)—Louise Homer
- DB305 12 Red My heart ever faithful (Bach) and The Last Chord (Sullivan)—Louise Homer
- DB665 12 Red Nobile signori, salute! ("GLI UGONOTTI"—Meyerbeer) (in Italian)
and Voce di donna o d'angelo ("Gioconda"—Ponchielli) (in Italian)—Louise Homer
- DA253 10 Red Oh, promise me ("ROBIN HOOD"—de Koven)
and Banjo Song (Homer)—Louise Homer
- DB302 12 Red Oh, rest in the Lord ("ELIJAH"—Mendelssohn)
and But the Lord is mindful of His own ("St. Paul"—Mendelssohn)—Louise Homer
- DB303 12 Red Oh thou that tellest good tidings to Zion ("MESSIAH"—Handel)
and There is a green hill far away (Gounod)—Louise Homer
- DB304 12 Red Old black Joe (Foster) and Love's old sweet song (Molloy)—Louise Homer
- DB300 12 Red Ombra mai fu (Largo) ("XERXES"—Handel) (in Italian)
and Che farò senza Euridice ("Orfeo ed Euridice"—Gluck) (in Italian)—Louise Homer
- DA252 10 Red Parlate d'amor, Le (Flower Song) ("FAUST"—Gounod) (in Italian)
and Stride la vampa! la folla indomita ("Trovatore"—Verdi) (in Italian)—Louise Homer
- DB667 12 Red Quando a te lieta sorride la vita ("FAUST"—Gounod) (in Italian)
and Su e con me vien, cara ("Orfeo ed Euridice"—Gluck) (in Italian)—Homer and Gadske
- DA252 10 Red Stride la vampa! la folla indomita ("TROVATORE"—Verdi) (in Italian)
and Le Parlate d'amor (Flower Song) ("Faust"—Gounod) (in Italian)—Louise Homer
- DB303 12 Red There is a green hill far away (Gounod)
and Oh thou that tellest good tidings to Zion ("Messiah"—Handel)—Louise Homer
- DB665 12 Red Voce di donna o d'angelo ("GIOCONDA"—Ponchielli) (in Italian)
and Nobile signori, salute! ("Gli Ugonotti"—Meyerbeer) (in Italian)—Louise Homer

HOMER AND CARUSO

- DM112 12 P. Gn. Ai nostri monti ritorneremo ("TROVATORE"—Verdi) (in Italian) (82)
and Mal reggendo all' aspro assalto ("Trovatore"—Verdi) (in Italian)—Homer and Caruso
- DM111 12 P. Gn. Aida, a me togliesi ("AIDA"—Verdi) (in Italian) (80)
and Dio che nell' alma infondere ("Don Carlos"—Verdi) (in Italian)—Caruso and Scotti
- DM112 12 P. Gn. Mal reggendo all' aspro assalto ("TROVATORE"—Verdi) (in Italian) (81)
and Ai nostri monti ritorneremo ("Trovatore"—Verdi) (in Italian)—Homer and Caruso

HOMER AND FARRAR

- DK125 12 Buff Alla capanna andiamo (Campana) (in Italian) (80)
and Tutti i fior ("Madama Butterfly"—Puccini) (in Italian)—Homer and Farrar
- DK125 12 Buff Tutti i fior ("MADAMA BUTTERFLY"—Puccini) (in Italian) (81)
and Alla capanna andiamo (Campana) (in Italian)—Homer and Farrar

HOMER AND GADSKI

- DB666 12 Red Alla pompa che s'appresta ("AIDA"—Verdi) (in Italian)
and Fu la sorte dell' armi a' tuoi funesta ("Aida"—Verdi) (in Italian)—Homer and Gadske

HIS MASTER'S VOICE RED LABEL RECORDS

THE HOMER RECORDS—Continued

Ho

HOMER AND GADSKI—Continued

- Number Size Label
DB666 12 Red Fu la sorte dell' armi a' tuoi funesta ("AIDA"—Verdi) (in Italian)
 and Alla pompa che s'appresta ("Aida"—Verdi) (in Italian)
 —Homer and Gadski
DB667 12 Red Su e con me vieni, cara ("ORFEO ED EURIDICE"—Gluck) (in Italian)
 and Quando a te lieta sorridea la vita ("Faust"—Gounod) (in Italian)
 —Louise Homer

HOMER AND GLUCK

- DA451** 10 Red Abide with me (Monk)
 and I need thee every hour (Lowry)—Homer and Gluck
DA453 10 Red Belle nuit, O nuit d'amour (Barcarolle) ("CONTES D'HOFFMANN"—Offenbach) (in French)
 and Life's dream is o'er (Music to "Alice, where art thou?")
 —Gluck and Homer
DB575 12 Red Crucifix, The (Faure) (in French)
 and Quis est homo ("Stabat Mater"—Rossini) (in Latin)
 —Homer and Gluck
DA451 10 Red I need thee every hour (Lowry)
 and Abide with me (Monk)—Homer and Gluck
DB478 12 Red I waited for the Lord ("HYMN OF PRAISE"—Mendelssohn)
 and Mira, o Norma ai tuoi ginocchi ("Norma"—Bellini) (in Italian)
 —Homer and Gluck
DA452 10 Red Jesu, lover of my soul (J. B. Dykes-J. P. Holbrook)
 and Rock of ages (Hastings)—Homer and Gluck
DB576 12 Red Kleine Sandmann bin ich, der ("HÄNSEL UND GRETEL"—Humperdinck) (in German)
 and Suse, liebe Suse ("Hänsel und Gretel"—Humperdinck)
 —Homer and Gluck
DA453 10 Red Life's dream is o'er (Music to "Alice, where art thou?")
 and Belle nuit, O nuit d'amour (Barcarolle) ("Contes d'Hoffmann"—Offenbach) (in French)—Homer and Gluck
DA518 10 Red Long, long ago (Bayly)
 and Passage birds' farewell (Hildach)—Homer and Gluck
DB478 12 Red Mira, o Norma ai tuoi ginocchi ("NORMA"—Bellini) (in Italian)
 and I waited for the Lord ("Hymn of Praise"—Mendelssohn)—Homer and Gluck
DA158 10 Red O that we two were maying, Op. 2, No. 8 (Nevin)
 and Whispering hope (Hawthorne)—Homer and Gluck
DA518 10 Red Passage birds' farewell (Hildach)
 and Long, long ago (Bayly)—Homer and Gluck
DB575 12 Red Quis est homo ("STABAT MATER"—Rossini) (in Latin)
 and The crucifix (Faure) (in French)—Homer and Gluck
DA452 10 Red Rock of ages (Hastings)
 and Jesu, lover of my soul (J. B. Dykes-J. P. Holbrook)
 —Homer and Gluck
DB576 12 Red Suse, liebe Suse ("HÄNSEL UND GRETEL"—Humperdinck) (in German)
 and Der Kleine Sandmann bin ich ("Hänsel und Gretel"—Humperdinck) (in German)—Homer and Gluck
DA158 10 Red Whispering hope (Hawthorne)
 and O that we two were maying, Op. 2, No. 8 (Nevin)—Homer and Gluck

HOMER AND HOMER-STIRES

- DA487** 10 Red Go pretty rose (Beverly-Marzials)
 and Venetian Song (Tosti)—Homer and Homer-Stires
DA487 10 Red Venetian Song (Tosti)
 and Go pretty rose (Beverly-Marzials)—Homer and Homer-Stires

TRIO BY HOMER, CARUSO AND JOURNET

- DM126** 12 P. Gn. Je viens célébrer la victoire ("SAMSON ET DALILA"—Saint-Saëns) (in French) (80)
 and Qual voluttà trascorrere ("Lombardi"—Verdi) (in Italian)
 —Caruso-Alda-Journet

QUARTET BY HOMER, CARUSO, SCOTTI AND ABBOTT AND CHORUS

- DO100** 12 P. Blue Bella figlia dell' amore ("RIGOLETTO"—Verdi) (in Italian) (80)
 and Que voulez-vous, messieurs? ("Faust"—Gounod) (in French)
 —Caruso-Scotti-Journet

HUGUET, GIUSEPPINA, Soprano (Yew-gay')

QUINTET BY HUGUET, PAOLI, CIGADA, CORSI, AND GAETANO

Number Size Label
DA415 10 RedVersa il filtro nella tazza sua ("PAGLIACCI"—Leoncavallo) (in Italian)
and Si, io t'amo ("Madame de Belle Isle"—Samara) (in Italian with piano)
—Antonio Paoli**J****JADLOWKER, HERMANN, Tenor**

Hermann Jadowker was born at Riga in 1877. He studied later with Professor Gansbacher.

His successes at the Metropolitan Opera House, New York, have brought him world-wide fame. The "His Master's Voice" records listed here are all splendidly given by this admirable tenor, his duet with Farrar being especially fine. His voice is a rich tenor of great power.

THE JADLOWKER RECORDSNumber Size Label
DB494 12 RedAh ! lève-toi soleil ("ROMÉO ET JULIETTE"—Gounod) (in French)
and La Fleur que tu m'avais jetée ("Carmen"—Bizet) (in French)
—Hermann Jadowker

DA432 10 Red

Am stillen herd ("MEISTERSINGER VON NÜRNBERG"—Wagner) (in German) (81)
and M'appari tutt' amor ("Martha"—Flotow) (in Italian)
—Hermann Jadowker

DB485 12 Red

Che gelida manina ("BOHÈME"—Puccini) (in Italian)
and De' miei bollenti spiriti ("Traviata"—Verdi) (in Italian)
—Hermann Jadowker

DB495 12 Red

De' miei bollenti spiriti ("TRAVIATA"—Verdi) (in Italian)
and Che gelida manina ("Bohème"—Puccini) (in Italian)
—Hermann Jadowker

DB494 12 Red

Fleur que tu m'avais jetée! La ("CARMEN"—Bizet) (in French)
and Ah ! lève-toi soleil ("Roméo et Juliette"—Gounod) (in French)
—Hermann Jadowker

DA432 10 Red

M'appari tutt' amor ("MARTHA"—Flotow) (in Italian)
and Am stillen herd ("Meistersinger von Nürnberg"—Wagner) (in German)
—Hermann Jadowker**JADLOWKER AND FARRAR**

DK124 12 Buff

Cor nel contento, Il ("DONNE CURIOSSE"—Wolf-Ferrari) (in Italian)
and Il dolce idillio ("Segreto di Susanna"—Wolf-Ferrari) (in Italian with chorus and orch.)—Amato and Farrar**JADLOWKER AND KNÜPFER**

DB497 12 Red

Du sieh'st, das ist nicht so ("PARSIFAL"—Wagner) (in German) (80)
and Mein erstes Amt verricht' ich so ("Parsifal"—Wagner) (in German) (80)
—Jadowker and Knüpfer

DB497 12 Red

Mein erstes Amt verricht' ich so ("PARSIFAL"—Wagner) (in German) (80)
and Du sieh'st, das ist nicht so ("Parsifal"—Wagner) (in German)
—Jadowker and Knüpfer**JERITZA, MARIA, Soprano (Yer'-itsah)**

Maria Jeritza is in private life the Baroness Popper. She is of Moravian birth, having been born in the little town of Brun. Her début was at Almitz, and she came thence to Vienna in 1912. The Metropolitan forces had her in mind for New York as early as 1914, but the war interrupted all, and her American début did not take place until 1919, when she sang in Erich Korngold's "Dead City" in New York, at its first American presentation. Mme. Jeritza has a fine large voice, a commanding presence, and dramatic powers of a high order, especially fitting her for the rôles of the Northern opera—though indeed she sings with facility, and with splendid intelligence, in those of the Italian and French schools.

THE JERITZA RECORDS

Number	Size	Label	
DB306	12	Red	All-Mächt'ge Jungfrau (Gebet der Elisabeth) ("TANNHÄUSER"—Wagner) (in German) and Einsam in trauen Tagen ("Lohengrin"—Wagner) (in German)—Maria Jeritza
DA524	10	Red	Dich, teure Halle ("TANNHÄUSER"—Wagner) (in German) and Glück, das mir verblieb ("Tote Stadt"—Korngold) (in German)—Maria Jeritza
DB306	12	Red	Einsam in trauen Tagen ("LOHENGRIIN"—Wagner) (in German) and All-Mächt'ge Jungfrau (Gebet der Elisabeth) ("Tannhäuser"—Wagner) (in German)—Maria Jeritza
DA524	10	Red	Glück, das mir verblieb ("TOTE STADT"—Korngold) (in German) and Dich, teure Halle ("Tannhäuser"—Wagner) (in German)—Maria Jeritza

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JOHNSON, EDWARD (EDUARDO DI GIOVANNI), Tenor

Edward Johnson was born in Canada, of Welsh-Irish parentage, but spent his boyhood in New York. He was a natural singer. He went to Paris and later to Florence where he studied under Vincenzo Lombardi. In 1912 he made his operatic début in Padua under the stage name of Eduardo di Giovanni. He sang not only the rôle of "Parsifal" at La Scala in Milan, under Anton Fuchs, but scored a big success in a French Opera when he made the first successful Italian representation of Pelleas at the Costanzi theatre in Rome. In early 1919 he created Montemezzi's "La Nave" at La Scala. He was chosen by Puccini for the first presentations of his triad of short operas, "Il Tabarro," "Gianni Schicchi," and "Suor Angelica."

He has been to South America, where he sang in Buenos Aires, Montevideo and Rio de Janeiro. In 1917 he was in Spain. In early 1919 he sang in concert in Italy with Toscanini. He followed by making some superb records.

THE JOHNSON RECORDS

Number	Size	Label	
DA166	10	Red	Amor ti vieta di non amar ("FEDORA"—Giordano) (in Italian) and Ch'ella mi creda libero e lontano ("Fanciulla del West"—Puccini) (in Italian)—Edward Johnson
DA166	10	Red	Ch'ella mi creda libero e lontano ("FANCIULLA DEL WEST"—Puccini) (in Italian) and Amor ti vieta di non amar ("Fedora"—Giordano) (in Italian)—Edward Johnson

JOURNET, MARCEL, Bass (Zhoor-nay')

Journet, born in 1868 at Nice, studied under Seghettini, and made his début at Béziers, Belgium, in 1891. In 1893 he appeared at Montpellier, and sang in London in 1897.

He was again in London in 1905, and, in consequence of Plançon's illness, was called upon to take that great singer's place. He proved himself more than equal to the occasion, establishing himself as a favourite artist for many seasons subsequently at Covent Garden.

He has also appeared at the Metropolitan Opera House, New York. The Paris Opera secured his services in 1908, when he became one of the important members of that great Company.

Journet has a very large repertory, particularly in French and Italian opera, and is at home in the most diverse parts. He is the possessor of a superb voice and a highly artistic temperament, and is an actor with a sense of humour which does him excellent service in what are known as character parts. His name is famous everywhere as one of the greatest basses of his time.

The Journet "His Master's Voice" records reveal his splendid gifts and easy delivery to perfection. This singer is exclusive to "His Master's Voice."

THE JOURNET RECORDS

Number	Size	Label	
DB310	12	Red	Abietta zingara ("TROVATORE"—Verdi) (in Italian) and Demoni fatali, fantasmi d'orror (Valte infernale) ("Roberto il Diavolo"—Meyerbeer) (in French with chorus and orch.)—Marcel Journet

All Speeds are 78 unless otherwise indicated.

THE JOURNET RECORDS—Continued

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Number Size Label

- DA259 10 Red Air de la lettre ("CLÉOPÂTRE"—Massenet) (in French)
and *Isis! c'est l'heure où sur la terre* (Invocation) ("Flûte Enchantée"—Mozart) (in French)—Marcel Journet
- DA482 10 Red Ave, Signor (Prologo) ("MEFISTOFELE"—Boito) (in Italian)
and *Pie Jesu—Requiem*, Op. 48 (Faure) (in Latin)—Marcel Journet
- DA256 10 Red Brabançonne, La (Belgian National Song) (Campenhout) (in French)
and *Chant de guerre cosaque* (Massenet) (in French)—Marcel Journet
- DB308 12 Red Calannia è un venticello, La ("BARBIERE DI SIVIGLIA"—Rossini) (in Italian)
and *Vous qui faites l'endormie* (Sérénade Méphistophélès) ("Faust"—Gounod) (in French)—Marcel Journet
- DA480 10 Red Chanson des peupliers, La (Doria) (in French)
and *Chant patriotique belge—18th century* (in French)—Marcel Journet
- DA256 10 Red Chant de guerre cosaque (Massenet) (in French)
and *La Brabançonne* (Belgian National Song) (Campenhout) (in French)—Marcel Journet
- DA480 10 Red Chant patriotique belge—18th century (in French)
and *La Chanson des peupliers* (Doria) (in French)—Marcel Journet
- DA258 10 Red Chi mi dirà di che il bicchier (Canzone del Porter) ("MARTA"—Flotow) (in Italian)
and *Vecchia zimarra* ("Bohème"—Puccini) (in Italian)—Marcel Journet
- DB312 12 Red Clairon, Le (Chant du Soldat) (André) (in French)
and *Le cor* (Flégier) (in French)—Marcel Journet
- DB312 12 Red Cor, Le (Flégier) (in French)
and *Le Clairon* (Chant du Soldat) (André) (in French)—Marcel Journet
- DB310 12 Red Démoni fatali, fantasmî d'orror (Valse infernale) ("ROBERTO IL DIAVOLO"—Meyerbeer) (in French with chorus and orch.)
and *Abietta zingara* ("Trovatore"—Verdi) (in Italian)—Marcel Journet
- DB311 12 Red Deux Grenadiers, Les (Schumann) (in French)
and *Marseillaise, La* (de L'Isle) (in French)—Marcel Journet
- DA481 10 Red Dis la vite Vanna ("MONNA VANNA"—Février) (in French)
and *Enfants je ne vous en veux pas* ("Ascanio"—Saint-Saëns) (in French)—Marcel Journet
- DB307 12 Red D'un sacro zel l'adore ("HUGUENOTS"—Meyerbeer) (in Italian with chorus and orch.)
and *Pif, paf, pouf* ("Huguenots"—Meyerbeer) (in French)—Marcel Journet
- DK127 12 Buff Elle ne m'aime pas ("DON CARLOS"—Verdi) (in French)
and *Dio che nell' alma infondere* ("Don Carlos"—Verdi) (in Italian)—De Luca and Martinelli
- DA481 10 Red Enfants je ne vous en veux pas ("ASCANIO"—Saint-Saëns) (in French)
and *Dis la vite Vanna* ("Monna Vanna"—Février) (in French)—Marcel Journet
- DB313 12 Red Fleurissait une rose ("JONGLEUR DE NOTRE DAME"—Massenet) (in French)
and *Nella bionda egli ha l'usanza* ("Don Giovanni"—Mozart) (in Italian)—Marcel Journet
- DA260 10 Red "Fratelli d'Italia"—Inno di Mameli (Italian National Hymn) (Novaro) (in Italian)
and *Himno Nacional Argentino* (Conradi) (in Spanish)—Marcel Journet
- DB613 12 Red Haine et la colère, La (Air du Grand Prêtre) ("FLÛTE ENCHANTÉE"—Mozart) (in French)
and *Ninna, nanna* (Berceuse) ("Mignon"—Thomas) (in French)—Marcel Journet
- DA260 10 Red Himno Nacional Argentino (Conradi) (in Spanish)
and *"Fratelli d'Italia"—Inno di Mameli* (Novaro) (Italian National Hymn) (in Italian)—Marcel Journet
- DA167 10 Red Il était temps! Sous le feuillage sombre (Invocation) ("FAUST"—Gounod) (in French) (80)
and *Le Veau d'or* ("Faust"—Gounod) (in French)—Marcel Journet
- DA259 10 Red Isis! c'est l'heure où sur la terre (Invocation) ("FLÛTE ENCHANTÉE"—Mozart)
and *Air de la lettre* ("Cléopâtre"—Massenet) (in French)—Marcel Journet
- Légende de la Sauge—See "FLEURISSAIT UNE ROSE"
- DA257 10 Red Marche Lorraine (Ganne) (in French)
and *Le Père de la Victoire* (Ganne) (in French)—Marcel Journet
- DB311 12 Red Marseillaise, La (de L'Isle) (in French) (77)
and *Les deux Grenadiers* (Schumann) (in French)—Marcel Journet
- DB313 12 Red Nella bionda egli ha l'usanza ("DON GIOVANNI"—Mozart) (in Italian)
and *Fleurissait une rose* ("Jongleur de Notre Dame"—Massenet) (in French)—Marcel Journet
- DB613 12 Red Ninna, nanna (Berceuse) ("MIGNON"—Thomas) (in French)
and *La haine et la colère* (Air du Grand Prêtre) ("Flûte Enchantée"—Mozart) (in French)—Marcel Journet
- DB309 12 Red O Salutaris Hostia (Luce) (in Latin)
and *Les Rameaux* (Faure) (in French)—Marcel Journet

HIS MASTER'S VOICE RED LABEL RECORDS

THE JOURNET RECORDS—Continued

- Number Size Label
- DA257 10 Red Père de la Victoire, Le (Ganne) (in French)
and Marche Lorraine (Ganne) (in French)—Marcel Journet
- DA482 10 Red Pie Jesu "Requiem," Op. 48 (Faure) (in Latin)
and Ave, Signor (Prologo) ("Mefistofele"—Baito) (in Italian)
—Marcel Journet
- DB307 12 Red Pif, paf, pouf ("HUGUENOTS"—Meyerbeer) (in French)
and D'un sacro zel l'adore ("Huguenots"—Meyerbeer) (in Italian with chorus
and orch.)—Marcel Journet
- DB309 12 Red Rameaux, Les (Faure) (in French)
and O Salutaris Hostia (Luca) (in Italian)—Marcel Journet
- DB615 12 Red Sérénade Méphistophélès—See "VOUS QUI FAITES L'ENDORMIE"
Son lo spirito che nega ("MEFISTOFELE"—Bolto) (in Italian)
and Splendon più belle in ciel le stelle ("Favorita"—Donizetti) (in Italian with
chorus and orch.)—Marcel Journet
- DB615 12 Red Splendon più belle in ciel le stelle ("FAVORITA"—Donizetti) (in Italian with chorus
and orch.) and Son lo spirito che nega ("Mefistofele"—Baito) (in Italian)
—Marcel Journet
- DA167 10 Red Venu d'or, Le ("FAUST"—Gounod) (in French) (80)
and Il était temps! Sous le feuillage sombre (Invocation) ("Faust"—Gounod)
(in French)—Marcel Journet
- DA258 10 Red Vecchia zimarra ("BOHÈME"—Puccini) (in Italian)
and Chi mi dirà di che il bicchier (Canzone del Porter) ("Marta"—Flotow) (in
Italian)—Marcel Journet
- DB308 12 Red Vous qui faites l'endormie (Sérénade Méphistophélès) ("FAUST"—Gounod) (in
French) (77) and La Calunnia è un venticello ("Barbiere di Siviglia"—
Rossini) (in Italian)—Marcel Journet
- JOURNET AND AMATO**
- DK119 12 Buff Suoni la tromba, e intrepido ("PURITANI"—Bellini) (in Italian)
and Inaffia l'usola ("Otello"—Verdi) (in Italian)—Amato and Setti
- DK101 12 Buff A votre santé! (Scène des épées) ("FAUST"—Gounod) (in French with chorus
and orch.) and Ah! l'alto ardor ("Favorita"—Donizetti) (in Italian)
—Amato and Matzenauer
- JOURNET AND CARUSO**
- DB591 12 Red Crucifix (Faure) (in French) (81)
and Les Rameaux (Faure) (in French) —Pol Plançon
- DM115 12 P. Gn. O Merveille ("FAUST"—Gounod) (in French) (81)
and Solo, profugo, reietto ("Marta"—Flotow) (in Italian)
—Journet and Caruso
- DM115 12 P. Gn. Solo, profugo, reietto ("MARTA"—Flotow) (in Italian) (80)
and O Merveille ("Faust"—Gounod) (in French)—Journet and Caruso
- JOURNET AND CLEMENT**
- DK105 12 Buff Au fond du temple saint ("FÊCHEURS DE PERLES"—Bizet) (in French)
and O viens, mon doux berger ("Pique Dame"—Tchaikovsky) (in French)
—Destinn and Duchêne
- JOURNET AND FARRAR**
- DO101 12 P. Blue Duo des hirondelles ("MIGNON"—Thomas) (in French)
and Addio dolce svegliare ("Bohème"—Puccini) (in Italian)
—Caruso-Farrar-Scotti-Viafora
- DK106 12 Buff Elle ouvre sa fenêtre (Scène du Jardin) ("FAUST"—Gounod) (in French) (80)
and Alerte! ou vous êtes perdus ("Faust"—Gounod) (in French)
—Journet-Caruso-Farrar
- DK109 12 Buff Que dirai-je alors au Seigneur? ("FAUST"—Gounod) (in French) (81)
and Seigneur, daignes permettre ("Faust"—Gounod) (in French)
—Journet and Farrar
- DK109 12 Buff Seigneur, daignes permettre ("FAUST"—Gounod) (in French) (81)
and Que dirai-je alors au Seigneur? ("Faust"—Gounod) (in French) (81)
—Journet and Farrar
- JOURNET AND MARTINELLI**
- DK120 12 Buff Ah! Matilde, io t'amo e amore ("GUGLIELMO TELL"—Rossini) (in Italian)
and Troncar suoi di quell'empio ("Guglielmo Tell"—Rossini) (in Italian)
—De Luca-Mardones-Martinelli
- TRIO BY JOURNET, CARUSO AND ALDA**
- DM126 12 P. Gn. Qual voluttà trascorrere ("LOMBARDI"—Verdi) (in Italian)
and Je viens célébrer la victoire ("Samson et Dalila"—Saint-Saëns) (in Italian)
—Journet-Caruso-Homer
- TRIO BY JOURNET, CARUSO AND FARRAR**
- DK106 12 Buff Alerte! ou vous êtes perdus ("FAUST"—Gounod) (in French) (80)
and Elle ouvre sa fenêtre (Scène du Jardin) ("Faust"—Gounod) (in French)
—Farrar and Journet

HIS MASTER'S VOICE RED LABEL RECORDS

THE JOURNET RECORDS—Continued

Jo	Number	Size	Label	
				TRIO BY JOURNET, CARUSO AND HOMER
	DM126	12	P. Gn.	Je viens célébrer la victoire ("SAMSON ET DALILA"—Saint-Saëns) (in French) (80) and Qual voluttà trascorrere ("Lombardi"—Verdi) (in Italian) Journet—Caruso—Alda
				TRIO BY JOURNET, CARUSO AND SCOTTI
	DO100	12	P. Blue	Que voulez-vous, messieurs? ("FAUST"—Gounod) (in French) (80) and Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian) Caruso—Homer—Abbott—Scotti
				TRIO BY JOURNET, DE GOGORZA AND VAN HOOSE
	DB169	12	Red	Que voulez-vous, messieurs? ("FAUST"—Gounod) (in French) (80) and Solo, profugo, reietto ("Marta"—Flotow) (in Italian)—de Gogorza and Van Hoose
				QUARTETS BY JOURNET, CARUSO, ALDA AND JACOBY
	DMI00	12	P. Gn.	Che vuol dir ciò? ("MARTA"—Flotow) (in Italian) (80) and Siam giunti, o giovinette ("Marta"—Flotow) (in Italian) —Journet—Caruso—Alda—Jacoby
	DMI01	12	P. Gn.	Presto, presto andiam ("MARTA"—Flotow) (in Italian) and T'ho raggiunta sciagurata! ("Marta"—Flotow) (in Italian) —Journet—Caruso—Alda—Jacoby
	DMI00	12	P. Gn.	Siam giunti, o giovinette ("MARTA"—Flotow) (in Italian) (80) and Che vuol dir ciò? ("Marta"—Flotow) (in Italian) —Journet—Caruso—Alda—Jacoby
	DMI01	12	P. Gn.	T'ho raggiunta sciagurata! ("MARTA"—Flotow) (in Italian) and Presto, presto andiam ("Marta"—Flotow) (in Italian) —Journet—Caruso—Alda—Jacoby
				QUARTETS BY JOURNET, CARUSO, FARRAR AND MME. GILBERT
	DMI02	12	P. Gn.	Eh quoi! toujours seule (Scène du Jardin—Part 2) ("FAUST"—Gounod) (in French) (80) and Seigneur Dieu (Scène du Jardin—Part 1) ("Faust"—Gounod) (in French)—Journet—Caruso—Farrar—Mme. Gilbert
	DMI02	12	P. Gn.	Seigneur Dieu (Scène du Jardin—Part 1) ("FAUST"—Gounod) (in French) (80) and Eh quoi! toujours seule (Scène du Jardin—Part 2) ("Faust"—Gounod) (in French)—Journet—Caruso—Farrar—Mme. Gilbert
				SEXTET BY JOURNET, CARUSO, GALLI-CURCI, EGNER, DE LUCA AND BADA
	DQ100	12	White	Chi mi frena ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) and Un di, se ben rammentomi ("Rigoletto"—Verdi) (in Italian) —Caruso—Galli-Curci—Perini—De Luca
				SEXTET BY JOURNET, CARUSO, SCOTTI, SEMBRICH, SEVERINA AND DADDI
	DQ101	12	White	Chi mi frena ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) and Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian) —Caruso—Scotti—Sembrich—Severina
				SEXTET BY JOURNET, TETRAZZINI, CARUSO, AMATO, BADA AND JACOBY
	2-051034	12	White (Single-sided)	Chi mi frena—"LUCIA DI LAMMERMOOR" (in Italian) —Journet—Amato—Bada—Caruso—Tetrazzini

K

KNÜPFER, PAUL, Bass (Knip/-fer)

Knüpfers was born at Halle in 1866. After three years' musical study he secured a ten years' engagement at the Leipzig Theatre. His fine sonorous voice and dramatic acting brought him at once to the front rank of great artists. He has made most successful appearances at the Bayreuth Festivals and Covent Garden, also being known as one of the best known German concert artists. He has recorded some of his best songs and operatic selections on "His Master's Voice" records.

KNÜPFER AND JADLOWKER

Number	Size	Label	
DB497	12	Red	Du sieh'st, das ist nicht so ("PARSIFAL"—Wagner) (in German) (80) and Mein erstes Amt verricht' ich so ("Parsifal"—Wagner) (in German) —Knüpfers and Jadlowker
DB497	12	Red	Mein erstes Amt verricht' ich so ("PARSIFAL"—Wagner) (in German) (80) and Du sieh'st, das ist nicht so ("Parsifal"—Wagner) (in German) —Knüpfers and Jadlowker

KREISLER, FRITZ, Violinist (Kri-ce'-ler)

Kr

Kreisler was born in 1875. When he was twelve years old he astonished the professors at the Paris Conservatoire by winning the "Prix de Rome," an unprecedented occurrence. Soon after this success, America welcomed him as a prodigy, under the care of Rosenthal, and Kreisler has since made his reputation as an artist of soul and emotional feeling in all the important cities of the world.

His perfect mastery of technique and the intense beauty of his playing, combined with loveliness of tone, have secured for him a great name. We are justly proud of the compliment which the great violinist has paid to us in selecting "His Master's Voice" records exclusively for the perpetuation of his art.

THE KREISLER RECORDS

Number	Size	Label	
DA276	10	Red	Andantino (Padre Martini-Kreisler) (with piano) and Variations (Tartini-Kreisler) (with piano)—Fritz Kreisler
DA268	10	Red	"Apple Blossoms"—Who can tell? (Kreisler) and Underneath the stars (Spencer arr. Pasternack)—Fritz Kreisler
DA521	10	Red	Aubade Provençale (Couperin-Kreisler) (with piano) and La Chasse (Cartier-Kreisler) (with piano)—Fritz Kreisler
DA266	10	Red	Aucassin and Nicolette (Kreisler) (with piano) and Midnight bells—Viennese Melody (Heuberger-Kreisler) (with piano) —Fritz Kreisler
DB321	12	Red	Aus der Heimat (Smetana) (with piano) and Chanson Méditation (Cottet) (with piano)—Fritz Kreisler
DA273	10	Red	Beautiful Ohio Waltz (Earl) and On Miami Shore—Waltz (Victor Jacob)—Fritz Kreisler
DA261	10	Red	Berceuse (Townsend) (with piano) (77) and Berceuse Romantique (Slumber Song) (Kreisler) (with piano) —Fritz Kreisler
DA261	10	Red	Berceuse Romantique (Slumber Song) (Kreisler) (with piano) and Berceuse (Townsend) (with piano)—Fritz Kreisler
DB314	12	Red	Caprice viennois (Kreisler) (with piano) and Humoresque, Op. 101, No. 7 (Dvořák) (with piano) —Fritz Kreisler
DA272	10	Red	Chanson Arabe ("Scheherazade"—Rimsky-Korsakoff) (with piano) and Chanson Hindoue ("Sadko"—Rimsky-Korsakoff)—Fritz Kreisler
DA272	10	Red	Chanson Hindoue ("Sadko"—Rimsky-Korsakoff) and Chanson Arabe ("Scheherazade"—Rimsky-Korsakoff) (with piano) —Fritz Kreisler
DB321	12	Red	Chanson Méditation (Cottet) (with piano) (81) and Aus der Heimat (Smetana) (with piano)—Fritz Kreisler
DB315	12	Red	Chanson sans paroles (Tchaikovsky-Kreisler) (with piano) and Liebeslied (Old Vienna Waltz) (with piano)—Fritz Kreisler
DA265	10	Red	Chant sans paroles, Op. 2, No. 3 (Tchaikovsky) (with piano) and Souvenir (Drdla) (with piano)—Fritz Kreisler
DA521	10	Red	Chasse, La (Cartier-Kreisler) (with piano) (80) and Aubade Provençale (Couperin-Kreisler) (with piano)—Fritz Kreisler
DB316	12	Red	"Coq d'Or, Le"—Hymn to the Sun (Rimsky-Korsakoff-Kreisler) (with piano) and Slavonic Dance, No. 2, in E minor (Dvořák-Kreisler) (with piano) —Fritz Kreisler
DA280	10	Red	Danza española (Granados-Kreisler) (with piano) and Sérénade Espagnole (Chaminade) (with piano)—Fritz Kreisler
DA262	10	Red	Gavotte, E. major (Bach) (with piano) (81) and Hungarian Dance in G minor (Brahms-Joachim), (with piano) —Fritz Kreisler
DB369	12	Red	Gavotte, E. major (Bach) (with piano) and Préludium (Bach arr. Kreisler) (with piano)—Fritz Kreisler
DA275	10	Red	Gitana, La (Arabo-Spanish Gypsy Song) (Kreisler) and Gypsy Serenade (C. R. Valdez)—Fritz Kreisler
DA275	10	Red	Gypsy Serenade (C. R. Valdez) and La Gitana (Arabo-Spanish Gypsy Song) (Kreisler)—Fritz Kreisler
DB314	12	Red	Humoresque, Op. 101, No. 7 (Dvořák) (with piano) (80) and Caprice viennois (Kreisler) (with piano)—Fritz Kreisler
DA262	10	Red	Hungarian Dance in G minor (Brahms-Joachim) (with piano) (80) and Gavotte, E. major (Bach) (with piano)—Fritz Kreisler
DB319	12	Red	Indian Lament (Canzonetta indienne) (Dvořák-Kreisler) (with piano) and Méditation ("Thais"—Massenet) (with piano)—Fritz Kreisler
DB315	12	Red	Liebeslied (Old Vienna Waltz) (with piano) and Chanson sans paroles (Tchaikovsky-Kreisler) (with piano) —Fritz Kreisler

HIS MASTER'S VOICE RED LABEL RECORDS

THE KREISLER RECORDS—Continued

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Number Size Label

- DA263 10 Red Love nest, The ("MARY"—Hirsch) and Poor Butterfly (Hubbell)—Fritz Kreisler
- DA282 10 Red Mazurka in A minor, Op. 67, No. 4 (Chopin—Kreisler) (with piano) and Waltz, Op. 39, No. 15 (Brahms) (with piano)—Fritz Kreisler
- DB319 12 Red Méditation ("THAIS"—Massenet) (with piano) and Indian lament (Canzonetto indienne) (Dvořák—Kreisler) (with piano)—Fritz Kreisler
- DA266 10 Red Midnight bells—Viennese Melody (Heuberger—Kreisler) (with piano) and Aucassin and Nicolette (Kreisler) (with piano)—Fritz Kreisler
- DA267 10 Red Minuet (Boccherini) (with string quartet) and Minuet in G (Paderewski—Kreisler) (piano acc.)—Fritz Kreisler
- DA267 10 Red Minuet in G (Paderewski—Kreisler) (with piano) and Minuet (Boccherini) (with string quartet)—Fritz Kreisler
- DB318 12 Red Moment musical (Schubert); (b) Tambourin (Kreisler) (with piano) and Tambourin Chinois, Op. 3 (Kreisler) (with piano)—Fritz Kreisler
- DA278 10 Red Nobody knows de trouble I've seen (White) and Old folks at home (Swanee River) (Foster) (with piano)—Fritz Kreisler
- DA278 10 Red Old folks at home (Swanee River) (Foster) (with piano) and Nobody knows de trouble I've seen (White)—Fritz Kreisler
- DA269 10 Red Old Refrain, The (Viennese popular song) (Kreisler) (with piano) and The Rosary (Nevin) (with piano)—Fritz Kreisler
- DA273 10 Red On Miami Shore—Waltz (Victor Jacob) and Beautiful Ohio Waltz (Earl)—Fritz Kreisler
- DA284 10 Red Pale Moon (Logan—Kreisler) (with piano) and Toy Soldiers March (Kreisler) (with piano)—Fritz Kreisler
- DA277 10 Red Polichinelle Serenade (Kreisler) and Schön Rosmarin (Kreisler) (with piano)—Fritz Kreisler
- DA263 10 Red Poor butterfly (Hubbell) and The Love nest ("Mary"—Hirsch)—Fritz Kreisler
- DB369 12 Red Préludium (Bach arr. Kreisler) (with piano) and Gavotte, E major (Bach) (with piano)—Fritz Kreisler
- DA274 10 Red Rêve de jeunesse (Winternitz) and Verlassen bin (Koschat—Winternitz)—Fritz Kreisler
- DA279 10 Red "Rosamunde"—Ballet Music (Schubert—Kreisler) and Slavonic Dance No. 1 in G minor (Dvořák—Kreisler) (with piano)—Fritz Kreisler
- DA289 10 Red Rosary, The (Nevin) (with piano) and The old refrain (Viennese popular song) (Kreisler) (with piano)—Fritz Kreisler
- DB320 12 Red Scherzo (Dittersdorf—Kreisler) (with piano) (81) and Wienerisch (Viennese Waltz) (Godovsky) (with piano)—Fritz Kreisler
- DA277 10 Red Schön Rosmarin (Kreisler) (with piano) and Polichinelle Serenade (Kreisler)—Fritz Kreisler
- DA280 10 Red Sérénade Espagnole (Chaminade) (with piano) and Danza española (Granados—Kreisler) (with piano)—Fritz Kreisler
- DA279 10 Red Slavonic Dance No. 1 in G minor (Dvořák—Kreisler) (with piano) and "Rosamunde"—Ballet Music (Schubert—Kreisler)—Fritz Kreisler
- DB316 12 Red Slavonic Dance No. 2 in E minor (Dvořák—Kreisler) (with piano) and "Le Coq d'Or"—Hymn to the Sun (Rimsky-Korsakov—Kreisler) (with piano)—Fritz Kreisler
- DA283 10 Red Songs my mother taught me (Dvořák—Kreisler) (with piano) and To Spring, Op. 43, No. 6 (Grieg) (with piano)—Fritz Kreisler
- DA529 10 Red Songs without words, No. 25—A May Breeze (Mendelssohn) (with piano) and Viennese Melody (Gärtner—Kreisler) (with piano)—Fritz Kreisler
- DA265 10 Red Souvenir (Drdla) (with piano) and Chant sans paroles, Op. 2, No. 3 (Tchaikovsky) (with piano)—Fritz Kreisler
- DB318 12 Red Tambourin (Kreisler); (a) Moment musical (Schubert) (with piano) and Tambourin Chinois, Op. 3 (Kreisler) (with piano)—Fritz Kreisler
- DB318 12 Red Tambourin Chinois, Op. 3 (Kreisler) (with piano) and (a) Moment musical (Schubert); (b) Tambourin (Kreisler) (with piano)—Fritz Kreisler
- DA283 10 Red To Spring, Op. 43, No. 6 (Grieg) (with piano) and Songs my mother taught me (Dvořák—Kreisler) (with piano)—Fritz Kreisler
- DA284 10 Red Toy Soldiers March (Kreisler) (with piano) and Pale Moon (Logan—Kreisler) (with piano)—Fritz Kreisler
- DA268 10 Red Underneath the Stars (Spencer arr. Pasternack) and "Apple Blossoms"—Who can tell? (Kreisler)—Fritz Kreisler

HIS MASTER'S VOICE RED LABEL RECORDS

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THE KREISLER RECORDS—Continued

Number	Size	Label	
DA276	10	Red	Variations (Tartini-Kreisler) (with piano) (80) and Andantino (Padre Martini-Kreisler) (with piano)—Fritz Kreisler
DA274	10	Red	Verlassen bin ich (Koschat-Winternitz) and Réve de jeunesse (Winternitz)—Fritz Kreisler
DA529	10	Red	Viennese melody (Gärtner-Kreisler) (with piano) and Songs without Words, No. 25—A May Breeze (Mendelssohn) (with piano) —Fritz Kreisler
DA282	10	Red	Waltz, Op. 39, No. 15 (Brahms) (with piano) and Mazurka in A minor, Op. 67, No. 4 (Chopin-Kreisler) (with piano) —Fritz Kreisler
DB320	12	Red	Wienerisch (Viennese Waltz) (Godovsky) (with piano) and Scherzo (Dittersdorf-Kreisler) (with piano)—Fritz Kreisler
			KREISLER, F. (with String Quartet)
DB588	12	Red	Andante Cantabile, Op. 11 (Tchaikovsky) and Concerto for two violins in D minor—Third Movement: Allegro (with string quartet)—Kreisler and Zimbalist
DA264	10	Red	"Arlésienne, L." Suite No. 2—No. 3, Adagietto (Bizet) and Rondino (on a theme by Beethoven) (Kreisler)—Fritz Kreisler
DA267	10	Red	Minuet (Bocherini) and Minuet in G (Paderewski-Kreisler) (with piano)—Fritz Kreisler
DA264	10	Red	Rondino (on a theme by Beethoven) (Kreisler) and "L'Arlesienne," Suite No. 2—No. 3 Adagietto (Bizet)—Fritz Kreisler
			KREISLER AND ZIMBALIST (with String Quartet)
DB597	12	Red	Concerto for two violins in D minor—First Movement: Vivace (Bach) and Concerto for two violins in D minor—Second Movement: Largo (Bach) —Kreisler and Zimbalist
DB588	12	Red	Concerto for two violins in D minor—Third Movement: Allegro and Andante Cantabile, Op. 11 (Tchaikovsky)—Fritz Kreisler

KUBELIK, JAN, Violinist (Koo'-beh-lik, Yahn)

Kubelik was born at Michle, near Prague, in 1880. His father was the conductor of the Michle Orchestra, and it was he who gave the five-year-old boy his first violin lessons.

By 1888 Kubelik had made sufficient progress to play in a public concert at Prague, and in 1892 entered the Conservatoire there under Ševčík.

Six years' hard study prepared Kubelik for his life's work, and in 1898 he made his debut, at once establishing his fame. After a lengthy tour through Italy, where Leo XIII decorated him with the Order of St. Gregory, he visited London in 1900. Five recitals here secured for him a permanent place in the front rank of the great violin virtuosos, and subsequent seasons saw him the idol of the British public. He has since toured the United States several times, adding considerably to his reputation, and has also appeared in Australia and in nearly every European country. As a virtuoso, playing virtuosos music, Kubelik is supreme, with an extraordinary technical power that has been compared to Paganini's.

"His Master's Voice" records by Kubelik are strikingly faithful, exhibiting to perfection the passionate warmth and brilliant effect which characterize the playing of this gifted violinist. Kubelik makes "His Master's Voice" records only.

THE KUBELIK RECORDS

Number	Size	Label	
3-7966	10	Red	Air for G String (Bach) (with piano) Jan Kubelik
		(single-sided)	
DB673	12	Red	Capriccio (28) (Fiorillo-Randegger) (with piano) and Pierrot Serenade (A. Randegger, Jr.) (with piano)—Jan Kubelik
DB672	12	Red	Concerto No. 2—Finale (Wieniawski) (with piano) and Dudziarz Mazurka (Wieniawski) (with piano)—Jan Kubelik
DB672	12	Red	Dudziarz Mazurka (Wieniawski) (with piano) and Concerto No. 2—Finale (Wieniawski) (with piano)—Jan Kubelik
DB674	12	Red	Melodie de Gluck (arr. Wilhelmj) (with piano) and Sixth Sonata: (a) Adagio, (b) Allegro (Handel) (with piano) —Jan Kubelik
DB673	12	Red	Pierrot Serenade (A. Randegger, Jr.) (with piano) and Capriccio (28) (Fiorillo-Randegger) (with piano)—Jan Kubelik
DB675	12	Red	Romance in E Flat (Rubinstein) (with piano) and Romanza andaluza (Spanish Dance, No. 3, Op. 22) (Sarasate) (with piano)—Jan Kubelik

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE KUBELIK RECORDS—Continued

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Number	Size	Label	
DB675	12	Red	Romanza andaluz (Spanish Dance, No. 3, Op. 22) (Sarasate) (with Piano) and Romance in E Flat (Rubinstein) (with piano)—Jan Kubelik
DB674	12	Red	Sixth Sonata: (a) Adagio, (b) Allegro (Handel) (with piano) and Melodie de Gluck (arr. Wilhelmj) (with piano)—Jan Kubelik
DB676	12	Red	Spanish Dance, No. 8, Op. 26 (Sarasate) (with piano) (80)
DB676	12	Red	Zapateado (Sarasate) (with piano) and Spanish Dance, No. 8, Op. 26 (Sarasate) (with piano)—Jan Kubelik

KURZ, SELMA, Soprano (Koortz, Zel'-mah)

Selma Kurz, born in 1877, studied music with Professor Ress. Her debut was made as *Elizabeth* in "Tannhäuser." In London she appeared during several seasons from 1904 onwards, singing *Julietta*, *Lucia*, *Elizabeth* and other heavy rôles, but scoring her greatest successes in lighter parts, such as *Gilda* in "Rigoletto," and *Oscar* in "Un Ballo in Maschera."

Selma Kurz is a brilliant coloratura singer, and her wonderful voice has already secured her a world-wide reputation. She sings the most exacting parts with perfect ease and has an exceptionally high range, as is evidenced by the many excellent "His Master's Voice" records she has made. Her trill is said by many to be the most perfect of any singer past or present.

She is another exclusive "His Master's Voice" artist.

THE KURZ RECORDS

Number	Size	Label	
DB500	12	Red	Czardas ("FLEDERMAUS"—Strauss) (in German) (80) and <i>Deh! vieni, non tardar</i> ("Nozze di Figaro"—Mozart) (in Italian)—Selma Kurz
DB500	12	Red	<i>Deh! vieni, non tardar</i> ("NOZZE DI FIGARO"—Mozart) (in Italian) and Czardas ("Fledermaus"—Strauss) (in German)—Selma Kurz
DB493	12	Red	Lockruf ("KÖNIGIN VON SABA"—Goldmark) (in German) and <i>Saper vorreste</i> ("Ballo in Maschera"—Verdi) (in Italian)—Selma Kurz
DB493	12	Red	<i>Saper vorreste</i> ("BALLO IN MASCHERA"—Verdi) (in Italian) (81) and Lockruf ("Königin von Saba"—Goldmark) (in German)—Selma Kurz

L

LUNN, LOUISE KIRKBY, Contralto

Manchester claims Mme. Kirkby Lunn as a daughter, and at the age of twenty she went to London to the Royal College of Music. Whilst there her singing and acting attracted the attention of Sir Augustus Harris, and under his auspices she made a striking debut as *Nora* in "Shamus O'Brien," in March, 1896. Later she played at Covent Garden, and after Harris's death she joined the Carl Rosa Opera Company. In 1902 she went to America, and made her debut at the Metropolitan Opera House, New York, and scored a big success as *Amneris* in "Aida," a rôle which has remained one of her best. Returning to Covent Garden she added considerably to her reputation, and the English public began to realise that they had in their midst a finished artist of high achievement. In 1904, and again in 1906, Mme Kirkby Lunn made highly successful visits to America. She then appeared at Covent Garden again in several important operas during the seasons of 1908-09, when her magnificent performance of *Delila* on the first appearance of Saint-Saëns' opera in England created a great sensation. From that time onward Mme. Kirkby Lunn has been one of Covent Garden's established favourites in Wagnerian, French and Italian opera.

She has had a remarkably brilliant career, too, on the concert platform, and has appeared at most of the English Musical Festivals, while she has made tours in Australia and elsewhere with great success, and was the first artist to sing Kundry in English.

Mme. Kirkby Lunn is a most accomplished and gifted singer, and this is fully borne out, for those who have not heard the great artist in person, by the magnificent recordings that she has made for "His Master's Voice." These records, popular all over the kingdom, are triumphs of artistic reproduction.

THE LUNN RECORDS

Lu

- Number Size Labels
DA436 10 Red Amour est un oiseau rebelle, L. (Habañera) ("CARMEN"—Bizet) (in French) (80)
 and *Près des remparts de Séville* (Séguédille) ("Carmen"—Bizet) (in French)
 —Kirkby Lunn
- DB508** 12 Red Amour est un oiseau rebelle, L. (Habañera) ("CARMEN"—Bizet) (in French) (81)
 and *Près des remparts de Séville* (Séguédille) ("Carmen"—Bizet) (in French)
 —Kirkby Lunn
- DB507** 12 Red As once in May (Lassen) (with piano) (81)
 and *Like to the damask rose* (Elgar)—Kirkby Lunn
- DA438** 10 Red Boat Song (Stanford) (with piano)
 and *The Pretty Creature* (arr. Lane Wilson) (with piano)—Kirkby Lunn
- DB505** 12 Red Che farò senza Euridice? ("ORFEO ED EURIDICE"—Gluck) (in Italian)
 and *Lascia ch'io pianga* ("Rinaldo"—Handel) (in Italian)—Kirkby Lunn
- DB514** 12 Red Daddy (Behrend) (with piano)
 and *Little house of blessing* (Lohr) (with piano)—Kirkby Lunn
- DB510** 12 Red En vain pour éviter ("CARMEN"—Bizet) (in French)
 and *Plaisir d'amour* (Martini) (in French with piano)—Kirkby Lunn
- DB504** 12 Red Entreat me not to leave thee (Gounod arr. Percy Pitt) (with piano and organ)
 and *O rest in the Lord* ("Elijah"—Mendelssohn)—Kirkby Lunn
- DA433** 10 Red Harvest (Teresa del Riego) (with organ and piano)
 and *My Treasure* (Joan Trevelsa) (with piano)—Kirkby Lunn
- DB506** 12 Red He shall feed His flock ("MESSIAH"—Handel) (80)
 and *Rest* (Ombra mai fu) ("Xerxes"—Handel) (with organ and orch.)
 —Kirkby Lunn
- DB512** 12 Red In Sweet September (Hope-Temple) (with piano)
 and *O Lovely night* (Landon Ronald) (with piano and cello)—Kirkby Lunn
- DB515** 12 Red It is not because your heart is mine. (Lohr); (a) Rose in the bud (D. Forster) (with piano) (81)
 and *There's a land* (Allitsen) (acc. by Coldstream Guards Band cond. by Lt.-Col. J. Mackenzie-Rogan)—Kirkby Lunn
- DA435** 10 Red Jock o' Hazeldean (Scott) (with piano)
 and *Little Brown Bird* (Teresa del Riego) (with piano)—Kirkby Lunn
- DB505** 12 Red Largo—See "OMBRA MAI FU"
Lascia ch'io pianga ("RINALDO"—Handel) (in Italian) (81)
 and *Che farò senza Euridice?* ("Orfeo ed Euridice"—Gluck) (in Italian)
 —Kirkby Lunn
- DB507** 12 Red Like to the damask rose (Elgar)
 and *As once in May* (Lassen) (with piano)—Kirkby Lunn
- DA435** 10 Red Little Brown Bird (Teresa del Riego) (with piano)
 and *Jock o' Hazeldean* (Scott) (with piano)—Kirkby Lunn
- DB514** 12 Red Little house of blessing (Lohr) (with piano)
 and *Daddy* (Behrend) (with piano)—Kirkby Lunn
- DA434** 10 Red Memory, A (Goring Thomas) (with piano)
 and *Now sleeps the crimson petal* (Quilter) (with piano)—Kirkby Lunn
- DB509** 12 Red Mon cœur s'ouvre à ta voix ("SAMSON ET DALILA"—Saint-Saëns) (in French) (80)
 and *Printemps qui commence* ("Samson et Dalila"—Saint-Saëns) (in French)
 —Kirkby Lunn
- DB511** 12 Red My ships (Barratt) (with piano)
 and *Three Fishers went sailing* (Hullah) (with piano)—Kirkby Lunn
- DA433** 10 Red My Treasure (Joan Trevelsa) (with piano)
 and *Harvest* (Teresa del Riego) (with organ and piano)—Kirkby Lunn
- DB517** 12 Red Non più di fiori ("CLEMENZA DI TITO"—Mozart) (in Italian) (80)
 and *L'amo come il fulgor del creato* ("Gioconda"—Ponchielli) (in Italian)
 —Lunn and Destinn
- DA434** 10 Red Now sleeps the crimson petal (Quilter) (with piano)
 and *A Memory* (Goring Thomas) (with piano)—Kirkby Lunn
- DB512** 12 Red O Lovely Night (Landon Ronald) (with piano and cello) (80)
 and *In Sweet September* (Hope-Temple) (with piano)—Kirkby Lunn
- DB504** 12 Red O Rest in the Lord ("ELIJAH"—Mendelssohn) (81)
 and *Entreat me not to leave thee* (Gounod arr. Percy Pitt) (with piano and organ)
 —Kirkby Lunn
- DB510** 12 Red Ombra mai fu—See "REST"
Plaisir d'amour (Martini) (in French with piano)
 and *En vain pour éviter* ("Carmen"—Bizet) (in French)—Kirkby Lunn
- DA436** 10 Red *Près des remparts de Séville* (Séguédille) ("CARMEN"—Bizet) (in French)
 and *L'amour est un oiseau rebelle* (Habañera) ("Carmen"—Bizet) (in French)
 —Kirkby Lunn
- DB508** 12 Red *Près des remparts de Séville* (Séguédille) ("CARMEN"—Bizet) (in French) (80)
 and *L'amour est un oiseau rebelle* (Habañera) ("Carmen"—Bizet) (in French)
 —Kirkby Lunn
- DA438** 10 Red Pretty Creature, The (arr. Lane Wilson) (with piano) (81)
 and *Boat Song* (Stanford) (with piano)—Kirkby Lunn

HIS MASTER'S VOICE RED LABEL RECORDS

THE LUNN RECORDS—Continued

L

Number Size Label

DB509 12 Red

Printemps qui commence ("SAMSON ET DALILA"—Saint-Saëns) (in French) (81)
and Mon cœur s'ouvre à ta voix ("Samson et Dalila"—Saint-Saëns) (in French)—Kirkby Lunn

DA437 10 Red

Psalm of Love, A (Dorothy Forster) (with organ and piano)
and Soul of Mine (Ethel Barnes) (with organ and piano)—Kirkby Lunn

DB506 12 Red

Rest (Ombra mai fu) ("XERXES"—Handel) (with organ and orch.) (61)
and He shall feed His flock ("Messiah"—Handel)—Kirkby Lunn

DB515 12 Red

Rose in the bud (D. Forster); (b) It is not because your heart is mine (Lohr) (with piano) (81)
and There's a land (Allitsen) (acc. by Coldstream Guards Band cond. by Lt.-Col. J. Mackenzie-Rogan)—Kirkby Lunn

DA437 10 Red

Soul of Mine (Ethel Barnes) (with organ and piano) (80)
and A Psalm of Love (Dorothy Forster) (with organ and piano)—Kirkby Lunn

DB503 12 Red

There is a green hill (Gounod) (with piano and organ)
and When all was young ("Faust"—Gounod)—Kirkby Lunn

DB515 12 Red

There's a land (Allitsen) (acc. by Coldstream Guards Band cond. by Lt.-Col. J. Mackenzie-Rogan) (80)
and (a) Rose in the bud (D. Forster); (b) It is not because your heart is mine (Lohr) (with piano) (81)—Kirkby Lunn

DB511 12 Red

Three Fishers went sailing (Hullah) (with piano) (80)
and My ships (Barratt) (with piano)—Kirkby Lunn

DB503 12 Red

When all was young ("FAUST"—Gounod) (80)
and There is a green hill (Gounod) (in English with piano and organ)—Kirkby Lunn

KIRKBY LUNN AND DESTINN

DB517 12 Red

Amo come il fulgor del creato, L' ("GIOCONDA"—Ponchielli) (in Italian)
and Non più di fiori ("Clemenza di Tito"—Mozart) (in Italian)—Kirkby Lunn

KIRKBY LUNN AND McCORMACK

DK123 12 Buff

T'eri un giorno ammalato ("GIOIELLI DELLA MADONNA"—Wolf-Ferriari) (in Italian) (80)
and Mira la bianca luna (Rossini) (in Italian)—Destinn and McCormack

M

MARSH, LUCY, Soprano

LUCY MARSH AND McCORMACK

Number Size Label

DB579 12 Red

O terra, addio! ("AIDA"—Verdi) (in Italian) (80)
and Parle-moi de ma mère ("Carmen"—Bizet) (in French)—Marsh and McCormack

DB579 12 Red

Parle-moi de ma mère ("CARMEN"—Bizet) (in French)
and O terra, addio! ("Aida"—Verdi) (in Italian)—Marsh and McCormack

MARTINELLI, GIOVANNI, Tenor (Mar-tin-el'-lih, Jo-vahn'-nee)

This artist has made a notable success at Covent Garden and at the Metropolitan, New York, and has been pronounced one of the best of the great Italian tenors.

He is a native of the province of Venezia, and was born at Montagnana in 1886. His father was a cabinet maker in the village and had no means of giving his son a musical education, although the boy was passionately fond of music. He managed to learn the clarinet and finally joined the regimental band, where the director discovered that the young man had a remarkable voice. When his time of service was completed he went to Milan, where he soon found friends who sent him to Professor Mandolini. The teacher trained the young man's naturally beautiful voice, and he soon made his debut at the Dal Verme in Verdi's "Ernani." Here he was heard by Puccini and Toscanini, who immediately engaged him for the première of "The Girl of the Golden West" at Rome. A Covent Garden engagement followed in 1912, where the critics immediately pronounced him to be a tenor of the first rank, and the management secured his services on a long contract. His début, a few months later, at the Metropolitan, was a similar triumph; then he returned to Covent Garden in 1913 and 1914, scoring further successes. During the war Martinelli sang in America, but returned to Covent Garden for the great Peace Season in 1919, where he was the chief "star" among the men singers. Seldom has such enthusiasm been seen in sedate Covent Garden Theatre, as when this artist appeared in "Tosca," "Bohème," "Ballo in Maschera," and other popular works. "His Master's Voice" has engaged this artist exclusively.

THE MARTINELLI RECORDS

Number Size Label

- DB333 12 Red Ah si, ben mio coll' essere ("TROVATORE"—Verdi) (in Italian)
and Ah! che la morte ognora (Miserere) ("Trovatore"—Verdi) (in Italian with chorus and orch.)—Mav in: li and Destinn
- DA330 10 Red Apri la tua finestra ("IRIS"—Mascagni) (in Italian with ho p. acc.)
and Come rugiada al cespite ("ERNANI"—Verdi) (in Italian)—Giovanni Martinelli
- DB335 12 Red Celeste Aida, forma divina ("AIDA"—Verdi) (in Italian)
and Che gelida manina (Racconto di Rodolfo) ("BOHÈME"—Puccini) (in Italian)—Giovanni Martinelli
- DB335 12 Red Che gelida manina (Racconto di Rodolfo) ("BOHÈME"—Puccini) (in Italian)
and Celeste Aida, forma divina ("AIDA"—Verdi) (in Italian)—Giovanni Martinelli
- DA331 10 Red Cielo e mar! l'etereo velo splende come un santo al tar ("GIOCONDA"—Ponchielli) (in Italian)
and Donna non vidi mai ("MANON LESCAUT"—Puccini) (in Italian)—Giovanni Martinelli
- DA326 10 Red Com'è gentil (Serenata) ("DON PASQUALE"—Donizetti) (in Italian with opera chorus, piano and harp) and O Lola, bianca come fior di spino ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian with harp)—Giovanni Martinelli
- DA330 10 Red Come rugiada al cespite ("ERNANI"—Verdi) (in Italian) (77)
and Apri la tua finestra ("IRIS"—Mascagni) (in Italian with harp acc.)—Giovanni Martinelli
- DB339 12 Red De' miei bollenti spiriti ("TRAVIATA"—Verdi) (in Italian)
and O muto asil del pianto ("GUGLIELMO TELL"—Rossini) (in Italian)—Giovanni Martinelli
- DA523 10 Red Di' tu se fedele il flutto m'aspetta ("BALLO IN MASCHERA"—Verdi) (in Italian)
and O ben tornato amore! (Roxas) (in Italian)—Giovanni Martinelli
- DA325 10 Red Donna è mobile, La ("RIGOLETTO"—Verdi) (in Italian)
and E lucevan le stelle ("TOSCA"—Puccini) (in Italian)—Giovanni Martinelli
- DA331 10 Red Donna non vidi mai ("MANON LESCAUT"—Puccini) (in Italian)
and Cielo e mar! l'etereo velo splende come un santo al tar ("GIOCONDA"—Ponchielli) (in Italian)—Giovanni Martinelli
- DA325 10 Red E lucevan le stelle ("TOSCA"—Puccini) (in Italian)
and La donna è mobile ("Rigoletto"—Verdi) (in Italian)—Giovanni Martinelli
- DA329 10 Red È un riso gentil ("ZAZZ"—Leoncavallo) (in Italian)
and Vesti la giubba ("Pagliacci"—Leoncavallo) (in Italian)—Giovanni Martinelli
- DB334 12 Red Fleur que tu m'avais jetée, La ("CARMEN"—Bizet) (in French)
and Salut, demeure chaste et pure ("Faust"—Gounod) (in French)—Giovanni Martinelli
- DB332 12 Red Fra poco a me ricovero ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
and Tu, che a Dio spiegasti l'ali ("Lucia di Lammermoor"—Donizetti) (in Italian with male chorus and orch.)—Giovanni Martinelli
- DA332 10 Red Ideale (Tosti) (in Italian) (80)
and Mattinata (Leoncavallo) (in Italian with harp)—Giovanni Martinelli
- DB338 12 Red Lontan, lontan, lontan da me ne andaste ("EUGEN ONEGIN"—Tchaikovsky) (in Italian)
and L'ultimo canzonza (Tosti) (in Italian with harp acc.)—Giovanni Martinelli
- DB336 12 Red M'appari tutt' amor ("MARTA"—Flotow) (in Italian)
and O Paradiso, dall'onde uscito ("AFRICANA"—Meyerbeer) (in Italian)—Giovanni Martinelli
- DA332 10 Red Mattinata (Leoncavallo) (in Italian with harp)
and Ideale (Tosti) (in Italian)—Giovanni Martinelli
- DA523 10 Red O ben tornato amore! (Roxas) (in Italian)
and Di tu se fedele il flutto m'aspetta ("Ballo in Maschera"—Verdi) (in Italian)—Giovanni Martinelli
- DA326 10 Red O Lola, bianca come fior di spino ("CAVALLERIA RUSTICANA"—Mascagni) (in Italian with harp)
and Com'è gentil—(Serenata) ("Don Pasquale"—Donizetti) (in Italian with opera chorus, piano and harp)—Giovanni Martinelli
- DB337 12 Red O mio piccolo tavolo ingombrato ("ZAZZ"—Leoncavallo) (in Italian)
and Serenata (Mascagni) (in Italian) with mandoline and orch.)—Giovanni Martinelli
- DB339 12 Red O muto asil del pianto ("GUGLIELMO TELL"—Rossini) (in Italian)
and De' miei bollenti spiriti ("Traviata"—Verdi) (in Italian)—Giovanni Martinelli
- DB336 12 Red O Paradiso, dall'onde uscito ("AFRICANA"—Meyerbeer) (in Italian)
and M'appari tutt' amor ("Marta"—Flotow) (in Italian)—Giovanni Martinelli
- DA327 10 Red Ouvre ton cœur (Sérenade) (Bizet) (in French)
and Pourquoi me réveiller? (Ossian's Song) ("Werther"—Massenet) (in French)—Giovanni Martinelli

HIS MASTER'S VOICE RED LABEL RECORDS

THE MARTINELLI RECORDS—Continued

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Number Size Label

- DA327 10 Red Pourquoy me réveiller? (Ossian's Song) ("WERTHER"—Massenet) (in French)
and *Ouvre ton cœur* (Sérénade) (Bizet) (in French)—Giovanni Martinelli
DA285 10 Red Questa o quella per me pari sono ("RIGOLETTO"—Verdi) (in Italian)
and *Recondita armonia* ("Tosca"—Puccini) (in Italian)—Giovanni Martinelli
DA285 10 Red Recondita armonia ("Tosca"—Puccini) (in Italian)
and *Questa o quella per me pari sono* ("Rigoletto"—Verdi) (in Italian)—Giovanni Martinelli
DB334 12 Red Salut, demeure chaste et pure ("FAUST"—Gounod) (in French)
and *La fleur que tu m'avais jetée* ("Carmen"—Bizet) (in French)—Giovanni Martinelli
DB337 12 Red Serenata (Mascagni) (in Italian with mandoline and orch.)
and *O mio piccolo tavolo ingombrato* ("Zaza"—Leoncavallo) (in Italian)—Giovanni Martinelli
DB332 12 Red Tu, che a Dio spiegasti l'ali ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
with male chorus and orch. and *Fra poco a me ricovero* ("Lucia di
Lammermoor"—Donizetti) (in Italian)—Giovanni Martinelli
DB338 12 Red Ultima canzone, L' (Tosti) (in Italian with harp acc.)
and *Lontan, lontan, lontan da me ne andate* ("Eugen Onegin"—Tchaikovsky)
DA329 10 Red Vesti la giubba ("PAGLIACCI"—Leoncavallo) (in Italian)—Giovanni Martinelli
and *E un riso gentil* ("Zaza"—Leoncavallo) (in Italian)—Giovanni Martinelli

MARTINELLI AND ALDA

- DK100 12 Buff O quanti occhi fisi ("MADAMA BUTTERFLY"—Puccini) (in Italian)
and *O soave fanciulla* ("Bohème"—Puccini) (in Italian)—Martinelli and Alda
DK100 12 Buff O soave fanciulla ("BOHÈME"—Puccini) (in Italian)
and *O quanti occhi fisi* ("Madama Butterfly"—Puccini) (in Italian)—Martinelli and Alda

MARTINELLI AND DE LUCA

- DK127 12 Buff Dio che nell' alma infondere ("DON CARLOS"—Verdi) (in Italian)
and *Elle ne m'aime pas* ("Don Carlos"—Verdi) (in French)—Marcel Journet

MARTINELLI AND DESTINN

- DB333 12 Red Ah! che la morte ognora (Miserere) ("TROVATORE"—Verdi) (in Italian with
chorus and orch.) and *Ah si, ben mio coll' essere* ("Trovatore"—Verdi)
(in Italian)—Giovanni Martinelli

MARTINELLI AND FARRAR

- DK108 12 Buff C'est toi! L'on m'avait avertie ("CARMEN"—Bizet) (in French) and
Halte là; qui va là? ("Carmen"—Bizet) (in French)—Martinelli and Farrar
DK108 12 Buff Halte là; qui va là? ("CARMEN"—Bizet) (in French)
and *C'est toi! L'on m'avait avertie* ("Carmen"—Bizet) (in French)—Martinelli and Farrar
DK107 12 Buff Je t'aime encore ("CARMEN"—Bizet) (in French with chorus and orch.)
and *Si tu m'aimes* ("Carmen"—Bizet) (in French with chorus and orch.)
—Farrar and Amato

MARTINELLI AND JOURNET

- DK120 12 Buff Ah! Matilde, io t'amo e amore ("GUGLIELMO TELL"—Rossini) (in Italian)
and *Troncar suo di quell' empio* ("Guglielmo Tell"—Rossini) (in Italian)
Martinelli—De Luca—Mardones

TRIO BY MARTINELLI, DE LUCA AND MARDONES

- DK120 12 Buff Troncar suo di quell' empio ("GUGLIELMO TELL"—Rossini) (in Italian)
and *Ah! Matilde, io t'amo e amore* ("Guglielmo Tell"—Rossini) (in Italian)
—Martinelli and Journet

MCCORMACK, JOHN, Tenor

The rise of this tenor provides one of the most remarkable stories in the history of music.

Born in Athlone in 1884, he had no thought of taking up music as a profession until 1902, when he gained the Denza Gold Medal at the National Irish Festival. His debut as a public singer took place at Dublin in 1903, he then made his first records for "His Master's Voice." In 1905 he began his serious studies at Milan under Sabatini and made rapid progress. His first operatic appearances were made in various Italian cities, no mean feat for a Briton.

For Prices of Records see page 2.

HIS MASTER'S VOICE RED LABEL RECORDS

He came to London in 1907 and created quite a furore with his remarkable singing. He has appeared in the Covent Garden Opera Seasons almost uninterruptedly since, and has also made striking successes in America, Australia and elsewhere. McCormack has made some exceptionally fine "His Master's Voice" records, both operatic and ballad, the success of which has been enormous, and proves the great popularity of this young artist. The beautiful, sympathetic quality of his voice, the almost miraculous light and shade, are given to the life on the records he has made for "His Master's Voice" devotees, who alone can hear this brilliant artist outside the concert hall, where he has established records for huge audiences. In 1918 McCormack became an American citizen.

THE McCORMACK RECORDS

Number Size Label

- DB328 12 Red Adeste, fideles (Oh, come all ye faithful) (in Latin with male chorus, orch. and chimes) and The Lost Chord (Sullivan)—John McCormack
- DB340 12 Red Ah! Moon of my delight ("IN A PERSIAN GARDEN"—Lehmann) (81) and Drink to me only with thine eyes (Hullah)—John McCormack
- DB577 12 Red Angels guard thee (Lullaby) ("JOCELYN"—Godard) (with piano) and Ave Maria (Bach—Gounod) (in Latin with piano)—McCormack and Kreisler
- DA302 10 Red Annie Laurie (Lady John Scott) (81) and Mary of Argyle (Nelson)—John McCormack
- DB341 12 Red Asthore (Troisième) (80) and Goodbye (Tosti)—John McCormack
- DA303 10 Red At Dawning (Cadman) (80) and I hear a thrush at eve: Serenade (Cadman)—John McCormack
- DA500 10 Red Avourneen (King) and Eileen Aroon (MacMurrough)—John McCormack
- DA497 10 Red Beautiful Isle of Somewhere (Fearin) and When shadows gather (Marshall)—John McCormack
- DA305 10 Red Because (d'Hardelot) and My Dreams (Tosti)—John McCormack
- DA306 10 Red Believe me if all those endearing young charms (Moore) and The harp that once through Tara's Halls (Balfe)—John McCormack
- DA307 10 Red Ben Bolt (Kneass) and Then you'll remember me ("Bohemian Girl"—Balfe)—John McCormack
- DA308 10 Red Beneath the moon of Lombardy (Craxton) and Take, oh take those lips away (Bennett)—John McCormack
- DA474 10 Red Bonnie wee thing (Lehmann) and My wild Irish Rose (Olcott)—John McCormack
- DA309 10 Red Calling me home to you (Dorel) and Until (Sanderson)—John McCormack
- DB634 12 Red Champs paternels ("JOSEPH"—Méhul) (in French) and Salve, dimora, casta e pura ("Faust"—Gounod) (in Italian)—John McCormack
- DB343 12 Red Che gelida manina ("BOHÈME"—Puccini) (in Italian) (82) and Il fior che avevi a me tu dato ("Carmen"—Bizet) (in Italian)—John McCormack
- DA297 10 Red Chiudo gli occhi (Il Sogno) ("MANON"—Massenet) (in Italian) and Sospiri miei, andate ove vi mando (Bimboni) (in Italian)—John McCormack
- DB344 12 Red Come back to Erin (Claribel) (82) and The snowy breasted pearl (Robinson)—John McCormack
- DB421 12 Red Come into the garden, Maud (Balfe) and The Kerry Dance (Molloy)—John McCormack
- DA310 10 Red Come where my love lies dreaming (Foster) (with male chorus and orch.) (80) and Funiculì, Funiculà (Denza) (in Italian with male chorus and orch.)—John McCormack
- DA286 10 Red Cradle Song (adapted from Caprice viennois) (Mattullath-Kreisler) and The Old Refrain (Kreisler)—John McCormack
- DA498 10 Red Dai campi, dai prati ("MEFISTOFELE"—Boito) (in Italian) and Questa o quella per me pari sono ("Rigoletto"—Verdi) (in Italian)—John McCormack
- DB631 12 Red De' miei bollenti spiriti ("TRAVIATA"—Verdi) (in Italian) and Per viver vicino ("Figlia del Reggimento"—Donizetti) (in Italian)—John McCormack
- DA287 10 Red Dear little shamrock (Cherry) (80) and The low-back'd car (Lover)—John McCormack
- DA288 10 Red Dear love, remember me (Marshall) (80) and I hear you calling me (Marshall)—John McCormack
- DA289 10 Red Dear old pal of mine (Gitz Rice) and Little Mother of mine (Burleigh)—John McCormack
- DA501 10 Red Down in the forest (Landon Ronald) and A Farewell (Liddle)—John McCormack
- DA293 10 Red Dream, A (Bartlett) and Macushla (MacMurrough)—John McCormack
- DA291 10 Red Dreams (Strelezki) and Parted (Tosti)—John McCormack

HIS MASTER'S VOICE RED LABEL RECORDS

THE M-CORMACK RECORDS—Continued

Mc	Number	Size	Label	
	DB340	12	Red	Drink to me only with thine eyes (Hullah) (81) and Ah! Moon of my delight ("In a Persian garden"—Lehmann) —John McCormack
	DA290	10	Red	Eileen (Alanna Asthore) ("EILEEN"—Herbert) and Ireland, my Sireland (When shall I again see Ireland?) ("Eileen"—Herbert)—John McCormack
	DA292	10	Red	Eileen Alanna (Thomas) and Where the River Shannon flows (Russell)—John McCormack
	DA500	10	Red	Eileen Aroon (MacMurrough) and Avourneen (King)—John McCormack
	DA294	10	Red	Evening Song (Hadley) (in English) and I'll sing thee songs of Araby (Clay)—John McCormack
	DB325	12	Red	Evening Song, An (Blumenthal) (80) and When my ships come sailing home (Dorel)—John McCormack
	DA501	10	Red	Farewell, A (Liddle) and Down in the forest (Landon Ronald)—John McCormack
	DB343	12	Red	Fior che avevi a me tu dato, il ("CARMEN"—Bizet) (in Italian) (80) and Che gelida manina ("Bohème"—Puccini) (in Italian)—John McCormack
	DA295	10	Red	Foggy Dew, The (Milligan-Fox) (with piano) and The Minstrel Boy (Moore)—John McCormack
	DB345	12	Red	Fra poco a me ricovero ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) (82) and Tu, che a Dio spieghi l'ali ("Lucia di Lammermoor"—Donizetti) (in Italian)—John McCormack
	DA310	10	Red	Funiculi, Funiculà (Denza) (in Italian with male chorus and orch.) and Come where my love lies dreaming (Foster) (with male chorus and orch.) —John McCormack
	DA499	10	Red	Golden Love (Wellings) and I know of two bright eyes (Clatsam)—John McCormack
	DB341	12	Red	Goodbye (Tosti) and Ashore (Trotiere)—John McCormack
	DA296	10	Red	Goodbye, sweetheart, goodbye (Hatton) and Within the garden of my heart (Scott)—John McCormack
	DA306	10	Red	Harp that once through Tara's Halls, The (Balfe) (81) and Believe me if all those endearing young charms (Moore)—John McCormack
	DB326	12	Red	Has sorrow thy young days shaded? (Moore) (80) and Molly Bawn (arr. MacMurrough)—John McCormack
	DA303	10	Red	I hear a thrush at eve: Serenade (Cadman) and At Dawning (Cadman)—John McCormack
	DA288	10	Red	I hear you calling me (Marshall) (80) and Dear love, remember me (Marshall)—John McCormack
	DA499	10	Red	I know of two bright eyes (Clatsam) and Golden Love (Wellings)—John McCormack
	DA294	10	Red	I'll sing thee songs of Araby (Clay) and Evening Song (Hadley)—John McCormack
	DA290	10	Red	Ireland, my Sireland (When shall I again see Ireland?) ("EILEEN"—Herbert) and Eileen (Alanna Asthore) ("Eileen"—Herbert)—John McCormack
	DB327	12	Red	Irish Emigrant, The (Baker) (81) and She is far from the land (Lambert)—John McCormack
	DA475	10	Red	It's a long long way to Tipperary (Judge and Williams) (with male chorus and orch.) and The vacant chair (Washburn) (with male chorus, celesta and orch.) —John McCormack
	DA312	10	Red	Jesus, my Lord, my God, my all and Nearer my God to Thee (Mason)—John McCormack
	DB342	12	Red	Kathleen Mavourneen (Crouch) (81) and Killarney (Balfe)—John McCormack
	DB421	12	Red	Kerry Dance, The (Molloy) and Come into the garden, Maud (Balfe)—John McCormack
	DB342	12	Red	Killarney (Balfe) (82) and Kathleen Mavourneen (Crouch)—John McCormack
	DA315	10	Red	Light in your eyes, The (Ferrari) and When you look in the heart of a rose (Methven)—John McCormack
	DB633	12	Red	Like Stars above (Squire) (80) and Nirvana (Adams)—John McCormack
	DA298	10	Red	Little boy blue (Nevin) and Tommy Lad (Marsetson)—John McCormack
	DA299	10	Red	Little grey home in the west (Lühr) ("Cello acc. by Gourdon) and Mavis (Craxton)—John McCormack
	DA300	10	Red	Little love, a little kiss, A (Un peu d'amour) (Silésu) and Love, here is my heart (Silésu)—John McCormack
	DA289	10	Red	Little Mother of mine (Burleigh) and Dear old pal of mine (Gitz Rice)—John McCormack
	DA324	10	Red	Lord is my Light, The (Allitsen) and Venetian Song (Tosti)—John McCormack
	DB328	12	Red	Lost Chord, The (Sullivan) and Adeste, fideles (Oh, come all ye faithful) (in Latin with male chorus, orch. and chimes)—John McCormack

HIS MASTER'S VOICE RED LABEL RECORDS

THE McCORMACK RECORDS—Continued

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Number	Size	Label	
DA300	10	Red	Love, here is my heart (Silésu) and <i>A little love, a little kiss</i> (Un peu d'amour) (Silésu)—John McCormack
DA319	10	Red	Love's garden of roses (Wood) and <i>Somewhere a voice is calling</i> (Tate)—John McCormack
DA287	10	Red	Low-back'd car, The (Lover) and <i>Dear little shamrock</i> (Cherry)—John McCormack
DA293	10	Red	Macushla (MacMurrough) and <i>little dream, A</i> (Bartlett)—John McCormack
DB632	12	Red	Maire, my girl (Aitken) and <i>Turn ye to me</i> (Old Scottish Air) (Wilson)—John McCormack
DA302	10	Red	Mary of Argyle (Nelson) and <i>Annie Laurie</i> (Lady John Scott)—John McCormack
DA299	10	Red	Mavis (Craxton) and <i>Little grey home in the west</i> (Löhr) ('Cello acc. by Gourdon)—John McCormack
DA502	10	Red	Mi par d'udir ancora ("PESCATORI DI PERLE"—Bizet) (in Italian) and <i>Le Portrait</i> (Parkyns) (in French)—John McCormack
DA295	10	Red	Minstrel Boy, The (Moore) (82) and <i>The Foggy Dew</i> (Milligan-Fox) (with piano)—John McCormack
DB324	12	Red	Mio tesoro intanto andate a consolar! Il ("DON GIOVANNI"—Mozart) (in Italian) and <i>Una furtiva lagrima</i> ("Elixir d'Amore")—Donizetti) (in Italian)—John McCormack
DB326	12	Red	Molly Bawn (arr. MacMurrough) (80) and <i>Has sorrow thy young days shaded?</i> (Moore)—John McCormack
DA304	10	Red	Molly Brannigan—Old Irish Melody (Tucker) (acc. by Spencer Clay) and <i>Mother Machree</i> (Olcott)—John McCormack
DB329	12	Red	Morning was gleaming with roseate light—Prize Song ("MEISTER SINGER"—Wagner) and <i>The Trumpeter</i> (Dix)—John McCormack
DA304	10	Red	Mother Machree (Olcott) (80) and <i>Molly Brannigan</i> —Old Irish Melody (Tucker) (Piano acc. by Spencer Clay)—John McCormack
DA314	10	Red	Mother o' mine (Tours) (77) and <i>The Rosary</i> (Nevin)—John McCormack
DA305	10	Red	My Dreams (Tosti) and <i>Because</i> (d'Hardelot)—John McCormack
DA311	10	Red	My Irish song of songs (Sullivan) and <i>My little town in the ould county Down</i> (Sanders)—John McCormack
DA311	10	Red	My little town in the ould county Down (Sanders) and <i>My Irish song of songs</i> (Sullivan)—John McCormack
DA474	10	Red	My wild Irish Rose (Olcott) and <i>Bonnie wee thing</i> (Lehmann)—John McCormack
DB633	12	Red	Nirvana (Adams) and <i>Like Stars above</i> (Squire)—John McCormack
DA312	10	Red	Nearer my God to Thee (Mason) and <i>Jesu, my Lord, my God, my all</i> —John McCormack
DB630	12	Red	Non è ver (Tito Mattei) (in Italian) and <i>Ah! Mim tu più non torni</i> ("Bohème"—Puccini) (in Italian)—McCormack and Sammarco
DA286	10	Red	Old Refrain, The (Kreisler) and <i>Cradle Song</i> (adapted from Caprice viennois) (Mattallath—Kreisler)—John McCormack
DA291	10	Red	Parted (Tosti) and <i>Dreams</i> (Strelezky)—John McCormack
DB631	12	Red	Per viver vicino ("FIGLIA DEL REGGIMENTO"—Donizetti) (in Italian) (80) and <i>De miei bollenti spiriti</i> ("Traviata"—Verdi) (in Italian)—John McCormack
DA502	10	Red	Portrait, Le (Parkyns) (in French) and <i>Mi par d'udir ancora</i> ("Pescatori di Perle"—Bizet) (in Italian)—John McCormack
DA498	10	Red	Questa o quella per me pari sono ("RIGOLETTO"—Verdi) (in Italian) and <i>Dai campi, dai prati</i> ("Mefistofele"—Boito) (in Italian)—John McCormack
DA314	10	Red	Racconto di Rodolfo, La Bohème—See "CHE GELIDA MANINA" Rosary, The (Nevin) (80) and <i>Mother o' mine</i> (Tours)—John McCormack
DB634	12	Red	Salve, dimora, casta e pura ("FAUST"—Gounod) (in Italian) (80) and <i>Champs paternels</i> ("Joseph"—Mehul) (in French)—John McCormack
DA317	10	Red	Say au revoir but not goodbye (Kennedy) and <i>Sweet Geneviève</i> (Tucker)—John McCormack
DB327	12	Red	She is far from the land (Lambert) (81) and <i>Irish Emigrant</i> (Baker)—John McCormack
DA322	10	Red	Silver threads among the gold (Danks) (81) and <i>Wearin' o' the green</i> (Hall)—John McCormack
DA318	10	Red	Sing! Sing! Birds on the wing (Nutting) and <i>Somewhere</i> (Waters) (with violin and orch.)—John McCormack
DB344	12	Red	Snowy breasted pearl, The (Robinson) (81) and <i>Come back to Erin</i> (Claribel)—John McCormack
DA318	10	Red	Somewhere (Waters) (with violin and orch.) and <i>Sing! Sing! Birds on the wing</i> (Nutting)—John McCormack

HIS MASTER'S VOICE RED LABEL RECORDS

THE McCORMACK RECORDS—Continued

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- | Number | Size Label | |
|-----------------------------|------------|--|
| DA319 | 10 Red | Somewhere a voice is calling (Tate)
and <i>Love's garden of roses</i> (Wood)—John McCormack |
| DA297 | 10 Red | Sospiri miei, andate ove vi mando (Bimboni) (in Italian)
and <i>Chiodo gli occhi</i> (Il Sogno) ("Manon"—Massenet) (in Italian)
—John McCormack |
| DA317 | 10 Red | Sweet Genevieve (Tucker)
and <i>Say au revoir but not goodbye</i> (Kennedy)—John McCormack |
| DA308 | 10 Red | Take, oh take those lips away (Bennett)
and <i>Beneath the moon of Lombardy</i> (Craxton)—John McCormack |
| DA320 | 10 Red | Thank God for a garden (del Riego)
and <i>That tumble-down shack in Athlone</i> (Sanders)—John McCormack |
| DA320 | 10 Red | That tumble-down shack in Athlone (Sanders)
and <i>Thank God for a garden</i> (del Riego)—John McCormack |
| DA307 | 10 Red | Then you'll remember me ("BOHEMIAN GIRL"—Balle)
and <i>Ben Bolt</i> (Kneass)—John McCormack |
| DA336 | 10 Red | There is a flower that bloometh ("MARITANA"—Wallace)
and <i>The Trumpet Call</i> (Sanderson)—John McCormack |
| DA298 | 10 Red | Tommy Lad (Margetson)
and <i>Little boy blue</i> (Nevin)—John McCormack |
| DA336 | 10 Red | Trumpet Call, The (Sanderson)
and <i>There is a flower that bloometh</i> ("Maritana"—Wallace)—John McCormack |
| DB329 | 12 Red | Trumpeter, The (Dix) (77)
and <i>Morning was gleaming with roseate light—Prize Song</i> ("Meistersinger"—Wagner)—John McCormack |
| DB345 | 12 Red | Tu, che a Dio spiegesti l'ali ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
(80) and <i>Fra poco a me ricovero</i> ("Lucia di Lammermoor"—Donizetti) (in Italian)—John McCormack |
| DB632 | 12 Red | Turn ye to me (Old Scottish Air) (Wilson)
and <i>Maire, my girl</i> (Aitken)—John McCormack |
| DB324 | 12 Red | Una furtiva lagrima ("ELISIR D'AMORE"—Donizetti) (in Italian) (81)
and <i>Il mio tesoro intanto andate a consolar!</i> ("Don Giovanni"—Mozart) (in Italian)—John McCormack |
| DA309 | 10 Red | Until (Sanderson) and <i>Calling me home to you</i> (Dorel)—John McCormack |
| DA475 | 10 Red | Vacant chair, The (Washburn) (with male chorus, celesta and orch.)
and <i>It's a long long way to Tipperary</i> (Judge and Williams) (with male chorus and orch.)—John McCormack |
| DA324 | 10 Red | Venetian Song (Tosti)
and <i>The Lord is my Light</i> (Allitsen)—John McCormack |
| DA379 | 10 Red | Vieni al contento profondo ("LAKMÉ"—Delibes) (in Italian)
and <i>O soave fanciulla</i> ("Bohème"—Puccini) (in Italian)—McCormack and Bori |
| DA322 | 10 Red | Wearin' o' the green (Hall) (80)
and <i>Silver threads among the gold</i> (Danks)—John McCormack |
| DB325 | 12 Red | When my ships come sailing home (Dorel)
and <i>An Evening Song</i> (Blumenthal)—John McCormack |
| DA497 | 10 Red | When Shadows gather (Marshall) (82)
and <i>Beautiful Isle of Somewhere</i> (Fearis)—John McCormack |
| DA323 | 10 Red | When the dew is falling (Schneider)
and <i>Who knows?</i> (Ball) (with cello and orch.)—John McCormack |
| DA315 | 10 Red | When you look in the heart of a rose (Methven)
and <i>The light in your eyes</i> (Ferrari)—John McCormack |
| DA292 | 10 Red | Where the River Shannon flows (Russell)
and <i>Eileen Aithne</i> (Thomas)—John McCormack |
| DA323 | 10 Red | Who knows? (Ball) (with cello and orch.) (77)
and <i>When the dew is falling</i> (Schneider)—John McCormack |
| DA296 | 10 Red | Within the garden of my heart (Scott)
and <i>Goodbye, sweetheart, goodbye</i> (Hatton)—John McCormack |
| McCORMACK AND LUCREZIA BORI | | |
| DA379 | 10 Red | O soave fanciulla ("BOHÈME"—Puccini) (in Italian)
and <i>Vieni al contento profondo</i> ("Lakmé"—Delibes) (in Italian)
—John McCormack |
| DM104 | 12 P. Gn. | Parigi, o cara, noi lasceremo ("TRAVIATA"—Verdi) (in Italian)
and <i>Bella figlia dell'amore</i> ("Rigoletto"—Verdi) (in Italian)
—McCormack-Bori-Jacoby-Werrenrath |
| McCORMACK AND DESTINN | | |
| DK123 | 12 Buff | Mira la bianca luna (Rossini) (in Italian)
and <i>T'eri un giorno ammalato</i> ("Gioielli della Madonna"—Wolf-Ferrari) (in Italian)—McCormack and Lunn |
| McCORMACK AND KIRKBY LUNN | | |
| DK123 | 12 Buff | T'eri un giorno ammalato ("GIOIELLI DELLA MADONNA"—Wolf-Ferrari) (in Italian) (80)
and <i>Mira la bianca luna</i> (Rossini) (in Italian)
—McCormack and Destinn |

HIS MASTER'S VOICE RED LABEL RECORDS

THE McCORMACK RECORDS—Continued

Mc

Number Size Label

McCORMACK AND KREISLER (Violin)

- DB578 12 Red Angel's Serenade (Braga) (with piano)
and Ave Maria (Schubert) (with piano)—McCormack and Kreisler
- DB577 12 Red Ave Maria (Bach-Gounod) (in Latin with piano)
and Angels guard thee (Lullaby) ("Jocelyn"—Godard) (with piano)
—McCormack and Kreisler
- DA458 10 Red Ave Maria (adapted to the Intermezzo ("Cavalleria Rusticana"—Mascagni)
(in Latin with piano) and Softly through the night is calling? Serenade
(Schubert) (with piano)—McCormack and Kreisler
- DB578 12 Red Ave Maria (Schubert) (in Latin with piano)
and Angels' Serenade (Braga) (with piano)—McCormack and Kreisler
- DA460 10 Red Calm as the night (Bohm) (with piano)
and The last hour (A. W. Kramer) (with piano)—McCormack and Kreisler
- DA455 10 Red Carmela (Canto Sorrentino) (G. B. de Curtis) (in Italian)
and Serenata (Moszkowski)—McCormack and Kreisler
- DA459 10 Red Flirtation, Op. 73, No. 2 (Meyer-Helmund) (with piano)
and Since you went away (J. R. Johnson) (with piano)—McCormack and Kreisler
- DA460 10 Red Last hour, The (A. W. Kramer) (with piano)
and Calm as the night (Bohm) (with piano)—McCormack and Kreisler
- DA457 10 Red O cease thy singing, maiden fair, Op. 4, No. 4 (Rachmaninoff) (with piano)
and When night descends (Rachmaninoff) (with piano)—McCormack and Kreisler
- DA456 10 Red Oh, night of love (Barcarolle) ("Tales of Hoffmann"—Offenbach) (with piano)
and Serenade (Raff)—McCormack and Kreisler
- DA456 10 Red Serenade (Raff)
and Oh, night of love (Barcarolle) ("Tales of Hoffmann"—Offenbach) (with piano)—McCormack and Kreisler
- DA455 10 Red Serenata (Moszkowski)
and Carmela (Canto Sorrentino) (G. B. de Curtis) (in Italian)
—McCormack and Kreisler
- DA459 10 Red Since you went away (J. R. Johnson) (with piano)
and Flirtation, Op. 73, No. 2 (Meyer-Helmund) (with piano)
—McCormack and Kreisler
- DA458 10 Red Softly through the night is calling—Serenade (Schubert) (with piano)
and Ave Maria (adapted to the Intermezzo ("Cavalleria Rusticana"—Mascagni) (with piano)—McCormack and Kreisler
- DA457 10 Red When night descends (Rachmaninoff) (with piano)
and O cease thy singing, maiden fair, Op. 4, No. 4 (Rachmaninoff) (with piano)
—McCormack and Kreisler

McCORMACK AND LUCY MARSH

- DB579 12 Red O terra, addio! ("Aida"—Verdi) (in Italian) (80)
and Parle moi de ma mère ("Carmen"—Bizet) (in French)
—McCormack and Marsh
- DB579 12 Red Parle-moi de ma mère ("Carmen"—Bizet) (in French)
and O terra, addio! ("Aida"—Verdi) (in Italian)—McCormack and Marsh

McCORMACK AND SAMMARCO

- DB630 12 Red Ah! Mimi, tu più non torni ("Bohème"—Puccini) (in Italian) (80)
and Non è ver (Tito Mattei) (in Italian)—John McCormack
- DB608 12 Red All'idea di quel metallo portentoso ("Barbiere di Siviglia"—Rossini) (in Italian) (80)
and O grido di quest'anima ("Gioconda"—Ponchielli) (in Italian)—McCormack and Sammarco
- DB608 12 Red O grido di quest'anima ("Gioconda"—Ponchielli) (in Italian) (80)
and All'idea di quel metallo portentoso ("Barbiere di Siviglia"—Rossini) (in Italian)—McCormack and Sammarco

McCORMACK AND WERRENATH

- DA172 10 Red Crucifix (Faure)
and The moon hath raised her lamp above ("Lily of Killarney"—Benedict)
—McCormack and Werrenath
- DA172 10 Red Moon hath raised her lamp above, The ("Lily of Killarney"—Benedict)
and Crucifix (Faure)—McCormack and Werrenath

QUARTET BY McCORMACK, BORI, JACOBY AND WERRENATH

- DM104 12 P. Gn. Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian)
and Parigi, o cara, noi lasceremo ("Traviata"—Verdi) (in Italian)
—Bori and McCormack

QUARTET BY McCORMACK, MELBA, SAMMARCO AND THORNTON

- DM118 12 P. Gn. Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian)
and Ave Maria, piena di grazia ("Otello"—Verdi) (in Italian)
—Dame Nellie Melba

Me MELBA, DAME NELLIE, Soprano

Melba was born near Melbourne, Australia, the land of songless birds and sweet-voiced women. Coming to Europe in 1886, she studied under Marchesi, and made her debut in Brussels a year later, achieving immediate and complete success. London welcomed her warmly in 1888, and has claimed her, year after year, ever since, until Melba is now a national figure. Her triumphs on the Continent and in America have been just as great as in the British Empire, and the world's great opera houses have all acclaimed her.

In 1914, Dame Nellie Melba celebrated her twenty-fifth season at Covent Garden, an event marked by striking demonstrations of affection from her countless admirers. During the war she returned to her native Australia, where she raised a record amount in aid of war charities, a magnificent work which was suitably recognised by His Majesty the King by his creating the singer a Dame of the Order of the British Empire. Dame Nellie Melba reappeared at Covent Garden in 1919 and is to-day singing with the same delightful freshness, purity and power, which have enthralled her audiences through the years. Her records—made exclusively for The Gramophone Company, Ltd.—are splendid reproductions of her unique voice and art. The great soprano feels that only by making "His Master's Voice" records can she ensure that posterity shall hear her in the plenitude of her powers.

THE MELBA RECORDS (with orchestral accompaniment except where otherwise stated).

Number	Size	Label	
DB346	12	Red	Ah! fors'è lui che l'anima ("TRAVIATA"—Verdi) (in Italian) and Caro nome che il mio cor festi primo palpitare ("Rigoletto"—Verdi) (in Italian)—Dame Nellie Melba
DB357	12	Red	Annie Laurie (Lady John Scott) and Believe me, if all those endearing young charms (Moore) (with piano) —Dame Nellie Melba
DB364	12	Red	Ardon gl' incensi ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) and Des larmes de la nuit la terre était mouillée (Récit et air d'Ophélie) ("Hamlet"—Thomas) (in French)—Dame Nellie Melba
DM118	12	P. Gn.	Ave Maria, piena di grazia ("ORFEO"—Verdi) (in Italian) (80) and Bella figlia dell' amore ("Rigoletto"—Verdi) (in Italian) —Melba-McCormack-Sammacco-Thornton
DB357	12	Red	Believe me, if all those endearing young charms (Moore) (with piano) and Annie Laurie (Lady John Scott)—Dame Nellie Melba
DB347	12	Red	Bid me discourse (Bishop) (Piano acc. by Sir Landon Ronald) (80) and Lo! here the gentle lark (Bishop) (with piano and flute obbligato). —Dame Nellie Melba
DA334	10	Red	By the waters of Minnetonka (Indian Love Song) (Lieurance) (piano acc. by Sir Landon Ronald) and Chanson triste (Duparc) (in French with piano) —Dame Nellie Melba
DB346	12	Red	Caro nome che il mio cor festi primo palpitare (in Italian) and Ah! fors'è lui che l'anima ("Traviata"—Verdi) (in Italian) —Dame Nellie Melba
DB358	12	Red	Chanson Hindoue (Hindu Song) "SADKO"—Rimsky-Korsakoff (in French) (76) and Goodbye (Tosti)—Dame Nellie Melba
DA334	10	Red	Chanson triste (Duparc) (in French with piano) (80) and By the waters of Minnetonka (Indian Love Song) (Lieurance) (piano acc. by Sir Landon Ronald)—Dame Nellie Melba
DB352	12	Red	Comin' thro' the Rye (Old Scotch Ballad) (piano acc. by Prof. Lapierre) (80) and Ye banks and braes o' bonnie Doon (with piano)—Dame Nellie Melba
DB354	12	Red	Depuis le jour où je me suis donnée ("LOUISE"—Charpentier) (in French) and Vainement, ma bien aimée, on croit (Aubade) ("Roi d'Ys"—Lalo) (in French)—Dame Nellie Melba
DB356	12	Red	Donde lieta uscì al tuo grido d'amore ("BOHÈME"—Puccini) (in Italian) and Sì, mi chiamano Mimi ("Bohème"—Puccini) (in Italian) —Dame Nellie Melba
DB358	12	Red	Goodbye (Tosti) (80) and Chanson Hindoue (Hindu Song) ("Sadko"—Rimsky-Korsakoff) (in French)—Dame Nellie Melba
DB351	12	Red	Home sweet Home (Bishop) (Piano acc. by Sir Landon Ronald) (76) and Oh, for the wings of a dove (Mendelssohn) (piano acc. by Sir Landon Ronald)—Dame Nellie Melba
DB363	12	Red	John Anderson, my Jo (Old Scottish Song) (White) (with piano) and Songs my Mother taught me (Dvořák)—Dame Nellie Melba

HIS MASTER'S VOICE RED LABEL RECORDS

THE MELBA RECORDS—Continued

- Number Size Label
DB364 12 Red Larmes de la nuit la terre était mouillée, des (Récit et air d'Ophélie) ("HAMLET"—Thomas) (in French) and Ardon gl'incanti ("Lucia di Lammermoor"—Donizetti) (in Italian)—Dame Nellie Melba
DB347 12 Red Lo! here the gentle lark (Bishop) (with piano and flute obbl.) (6) and Bid me discourse (Bishop) (piano acc. by Sir Landon Ronald)—Dame Nellie Melba
DB348 12 Red Lo, here the gentle lark (Bishop) (with flute obbl.) (81) and The Old Folks at home (Foster)—Dame Nellie Melba
DB361 12 Red O Dieu! que de bijoux (Air des bijoux) ("FAUST"—Gounod) (in French) (81) and Si mes vers avaient des ailes (Hahn) (in French with harp)—Dame Nellie Melba
DB350 12 Red O lovely night (Landon Ronald) (80) and Sweet bird that shunn'st the noise of folly (Handel) (with orch. and flute obbl.)—Dame Nellie Melba
DB351 12 Red Oh, for the wings of a dove (Mendelssohn) (piano acc. by Sir Landon Ronald) (81) and Home sweet Home (Bishop) (piano acc. by Sir Landon Ronald)—Dame Nellie Melba
DB348 12 Red Old Folks at home, The (Foster) (80) and Lo, here the gentle lark (Bishop) (with flute obbl.) (81)—Dame Nellie Melba
DB349 12 Red Se saran rose (Arditi) (in Italian) (31) and La Serenata (Tosti) (in Italian with harp acc.)—Dame Nellie Melba
DB349 12 Red Serenata, La (Tosti) (in Italian with harp acc.) and Se saran rose (Arditi) (in Italian)—Dame Nellie Melba
DB361 12 Red Si mes vers avaient des ailes (Hahn) (in French with harp) and O Dieu! que de bijoux (Air des bijoux) ("Faust"—Gounod) (in French)—Dame Nellie Melba
DB356 12 Red Si, mi chiamano Mimi ("BOHÈME"—Puccini) (in Italian) (80) and Donde lieta uscì al tuo grido d'amore ("Bohème"—Puccini) (in Italian)—Dame Nellie Melba
DB363 12 Red Songs my Mother taught me (Dvořák) and John Anderson, my Jo (Old Scottish Song) (White) (with piano)—Dame Nellie Melba
DB350 12 Red Sweet bird that shunn'st the noise of folly (Handel) (with orch. and flute obbl.) and O lovely night (Landon Ronald)—Dame Nellie Melba
DB354 12 Red Vainement, ma bien aimée, on croit (Aubade) ("Roi d'Ys"—Lalo) (in French) and Depuis le jour où je me suis donnée ("Louise"—Charpentier) (in French)—Dame Nellie Melba
DB352 12 Red When bloom the roses—See "SE SARAN ROSE" and Ye banks and braes o' bonnie Doon (with piano) and Comin' thro' the Rye (Old Scotch Ballad) (piano acc. by Prof. Lapierre)—Dame Nellie Melba

MELBA AND CARUSO

- 054129** 12 P. Gn. O soave fanciulla—"BOHÈME"—Puccini (82)
 (Single-sided)

MELBA AND KUBELIK (Violin)

- DK112** 12 Buff Amerò, sarò costante ("IL RE PASTORE"—Mozart) (in Italian) and Ave Maria (Gounod) (in Latin)—Melba and Kubelik
DK112 12 Buff Ave Maria (Gounod) (in Latin) and L'amerò, sarò costante ("Il Re Pastore"—Mozart) (in Italian)—Melba and Kubelik

QUARTET BY MELBA, McCORMACK, SAMMARCO AND THORNTON

- DM118** 12 P. Gn. Bella figlia dell'amore ("RIGOLETTO"—Verdi) (in Italian) and Ave Maria, piena di grazia ("Otello"—Verdi) (in Italian)—Dame Nellie Melba

MOSCISCA, M., Soprano (Moss-chis'-kah)

MOSCISCA AND BATTISTINI

- DB203** 12 Red Decidi il mio destin ("PAGLIACCI"—Leoncavallo) (in Italian) and E allor perché di' tu m'hai stregato? ("Pagliacci"—Leoncavallo) (in Italian)—Moscisca and Battistini
DB203 12 Red E allor perché di' tu m'hai stregato? ("PAGLIACCI"—Leoncavallo) (in Italian) and Decidi il mio destin ("Pagliacci"—Leoncavallo) (in Italian)—Moscisca and Battistini
DB204 12 Red Oh mia Gilda! fanciulla a me rispondi! ("RIGOLETTO"—Verdi) (in Italian) and Ambo nati in questa valle ("Linda di Chamounix"—Donizetti) (in Italian)—Mattia Battistini
DB201 12 Red Pura siccome un angelo ("TRAVIATA"—Verdi) (in Italian) and Di Provenza il mar, il suol chi dal cor ti cancella? ("Traviata"—Verdi) (in Italian)—Mattia Battistini

Pa PADEREWSKI, IGNAZ JAN, Pianist (Pad-er-ef'-skee)

Paderewski, one of the greatest pianists the world has ever known, will also live in history as the first President and Premier of the newly established republic of his beloved country, Poland, for the independence of which he has laboured so nobly. He was born at Kurylvka (Polodia, Poland) on November 6th, 1860, and began his musical studies at the Conservatoire at Warsaw in 1872, undertaking his first Russian tour in 1876-77. When the war broke out, M. Paderewski was in America, and he immediately gave up playing to espouse his country's cause. He has been a leading figure in the Allies' councils. Royalty, appreciating his true worth, has bestowed upon him various orders of merit. These include "Commander of the Crown of Italy," "Commander of the Crown of Carlos III of Spain," "Officer of the Legion of Honour." As a composer, Paderewski has also achieved notable successes.

His decision to retire from the concert world was received with world-wide regret, and the announcement that he would again take up his musical career after an absence of some seven years aroused enormous interest. Would the master still possess his technique? The new "His Master's Voice" Records made by him remove all doubts, and prove to his countless admirers that the brilliance of his execution, the originality of his readings and the ardour of his temperament are retained to the fullest degree.

THE PADEREWSKI RECORDS

Number	Size	Label	
DB376	12	Red	Aufschwung (Schumann) (80) and La Campanella (Paganini-Liszt) —Ignace Jan Paderewski
DB377	12	Red	Bandoline, La—Rondeau (Couperin) and Le Carillon de Cythère (F. Couperin)—Ignace Jan Paderewski
DB376	12	Red	Campanella, La (Paganini-Liszt) and Aufschwung (Schumann)—Ignace Jan Paderewski
DB377	12	Red	Carillon de Cythère, Le (F. Couperin) (80) and La Bandoline—Rondeau (Couperin)—Ignace Jan Paderewski
DB378	12	Red	Chant d'Amour (Stojowski) and Hark, hark, the lark (Schubert-Liszt)—Ignace Jan Paderewski
DB379	12	Red	Cracovienne Fantastique (Op. 14, No. 6) (Paderewski) and Minuet in G (Op. 14, No. 1) (Paderewski)—Ignace Jan Paderewski
DA470	10	Red	Étude in G flat major, Op. 25, No. 9 (Chopin) and Spinning Song, Op. 57, No. 4 (Mendelssohn)—Ignace Jan Paderewski
DB378	12	Red	Hark, hark, the lark (Schubert-Liszt) (80) and Chant d'Amour (Stojowski)—Ignace Jan Paderewski
DB391	12	Red	Hungarian Rhapsody, No. 2, Part 1 (Liszt) and Hungarian Rhapsody, No. 2, Part 2 (Liszt)—Ignace Jan Paderewski
DB379	12	Red	Minuet in G, Op. 14, No. 1 (Paderewski) and Cracovienne Fantastique (Op. 14, No. 6)—Ignace Jan Paderewski
DB380	12	Red	Nocturne in B flat, Op. 16, No. 4 (Chopin) and Valse in A flat, Op. 42 (Chopin)—Ignace Jan Paderewski
DB375	12	Red	Nocturne in F sharp major, Op. 15, No. 2 (Chopin) and Polonaise Militaire (Chopin)—Ignace Jan Paderewski
DB375	12	Red	Polonaise Militaire (Chopin) and Nocturne in F major, Op. 15, No. 2 (Chopin)—Ignace Jan Paderewski
DA470	10	Red	Spinning Song, Op. 67, No. 4 (Mendelssohn) and Étude in G flat major, Op. 25, No. 9 (Chopin)—Ignace Jan Paderewski
DB380	12	Red	Valse in A flat, Op. 42 (Chopin) and Nocturne in B flat, Op. 16, No. 4 (Chopin)—Ignace Jan Paderewski
DB374	12	Red	Valse, C sharp minor, Op. 64, No. 2 (Chopin) and Warum? (Schumann)—Ignace Jan Paderewski
DB374	12	Red	Warum? (Schumann) and Valse, C sharp minor, Op. 64, No. 2 (Chopin)—Ignace Jan Paderewski

PAOLI, ANTONIO, Tenor (Pah'-oh-lee)

Antonio Paoli began his career in France and was an important member of Mascagni's North American Opera Company. He has sung his large repertory with triumphant success in all the large musical centres of the world.

His voice recalls in volume and fervency that of the late Francesco Tamagno, whose triumphs he has revived with enthusiastic success. His best numbers are included on the many fine "His Master's Voice" records he has made.

THE PAOLI RECORDS

Pa

- Number -ize Label
DB466 12 Red Ah si, ben mio coll' essere ("Trovatore"—Verdi) (in Italian)
 and Se quel guerrier io fossi! ("Aida"—Verdi) (in Italian)—Antonio Paoli
DA414 10 Red Apri la tua finestra (Serenata) ("Iris"—Mascagni) (in Italian)
 and Canzone Guerresca (Giordano) (in Italian)—Antonio Paoli
DB470 12 Red Bianca al par di neve alpina ("Gli Ugonotti"—Meyerbeer) (in Italian)
 and Vieni, l'aula è deserta ("Otello"—Verdi) (in Italian)
 Paoli—Salvati—Goetzen
DA414 10 Red Canzone Guerresca (Giordano) (in Italian)
 and Apri la tua finestra (Serenata) ("Iris"—Mascagni) (in Italian)
 —Antonio Paoli
DA411 10 Red Come un bel di di maggio ("Andrea Chénier"—Giordano) (in Italian)
 and Si, fui soldato difesa di Chénier ("Andrea Chénier"—Giordano) (in Italian)
 —Antonio Paoli
DB468 12 Red Dio! mi potevi scagliar tutti i mali ("Otello"—Verdi) (in Italian)
 and Niun mi tema ("Otello"—Verdi) (in Italian)—Antonio Paoli
DA413 10 Red Donna è mobile, La ("Rigoletto"—Verdi) (in Italian)
 and Viens, ô toi dont le clair visage ("Déjanire"—Saint-Saëns) (in French)
 —Antonio Paoli
DA409 10 Red Figli miei, v'arrestate ("Sansone e Dalila"—Saint-Saëns) (in Italian)
 and Re del cielo ("Profeta"—Meyerbeer) (in Italian with chorus and orch.)
 —Antonio Paoli
DB468 12 Red Niun mi tema ("Otello"—Verdi) (in Italian)
 and Dio! mi potevi scagliar tutti i mali ("Otello"—Verdi) (in Italian)
 —Antonio Paoli
DB469 12 Red No, pagliaccio non son! ("Pagliacci"—Leoncavallo) (in Italian)
 and Vesti la giubba ("Pagliacci"—Leoncavallo) (in Italian)—Antonio Paoli
DA409 10 Red Re del cielo ("Profeta"—Meyerbeer) (in Italian with chorus and orch.)
 and Figli miei, v'arrestate ("Sansone e Dalila"—Saint-Saëns) (in Italian)
 —Antonio Paoli
DB466 12 Red Se quel guerrier io fossi! ("Aida"—Verdi) (in Italian)
 and Ah si, ben mio coll' essere ("Trovatore"—Verdi) (in Italian)
 —Antonio Paoli
DA411 10 Red Si, fui soldato difesa di Chénier ("Andrea Chénier"—Giordano) (in Italian)
 and Come un bel di di maggio ("Andrea Chénier"—Giordano) (in Italian)
 —Antonio Paoli
DA415 10 Red Si, io t'amo ("Madame de Belle Isle"—Samara) (in Italian with piano)
 and Versa il filtro nella tazza sua ("Pagliacci"—Leoncavallo) (in Italian)
 —Paoli—Huguet—Cigada—Gaetano—Pini-Corsi
DA412 10 Red Tu? indietro! fuggi! ("Otello"—Verdi) (in Italian)
 and Questa è una ragna ("Otello"—Verdi) (in Italian)
 —Paoli—Goetzen—Salvati
DB469 12 Red Vesti la giubba ("Pagliacci"—Leoncavallo) (in Italian)
 and No, pagliaccio non son! ("Pagliacci"—Leoncavallo) (in Italian)
 —Antonio Paoli
DA413 10 Red Viens, ô toi dont le clair visage ("Déjanire"—Saint-Saëns) (in French)
 and La donna è mobile ("Rigoletto"—Verdi) (in Italian)—Antonio Paoli

PAOLI AND GOETZEN

- DB467** 12 Red Ah, mille vite gli donasse Iddio! ("Otello"—Verdi) (in Italian)
 and Una Vela! un vessillo! ("Otello"—Verdi) (in Italian with chorus and orch.)
 —Paoli—Goetzen—Sala

TRIO BY PAOLI, SALA AND GOETZEN

- DB467** 12 Red Una vela! un vessillo! ("Otello"—Verdi) (in Italian with chorus and orch.)
 and Ah, mille vite gli donasse Iddio! ("Otello"—Verdi) (in Italian)
 —Paoli and Goetzen

TRIOS BY PAOLI, SALVATI AND GOETZEN

- DA412** 10 Red Questa è una ragna ("Otello"—Verdi) (in Italian)
 and Tu? indietro! fuggi! ("Otello"—Verdi) (in Italian)—Antonio Paoli
DB470 12 Red Vieni, l'aula è deserta ("Otello"—Verdi) (in Italian)
 and Bianca al par di neve alpina ("Gli Ugonotti"—Meyerbeer) (in Italian)
 —Antonio Paoli

QUINTET BY PAOLI, HUGUET, CIGADA, PINI-CORSI AND GAETANO

- DA415** 10 Red Versa il filtro nella tazza sua ("Pagliacci"—Leoncavallo) (in Italian)
 and Si, io t'amo ("Madame de Belle Isle"—Samara) (in Italian with piano)
 —Antonio Paoli

Pa

PARETO, GRAZIELLA, Soprano (Pah-ray'-toh)

Pareto was born at Barcelona, and began her artistic career at a very early age. In all the principal cities of the world Pareto has been acclaimed as a gifted and brilliant soprano. Her records are great favourites in all the great cities of Europe.

THE PARETO RECORDS

Number	Size	Label	
DB365	12	Red	Ah! fors' è lui che l'anima—Part I ("TRAVIATA"—Verdi) (in Italian) and Ah! fors' è lui che l'anima—Part II ("Traviata"—Verdi) (in Italian) —Graziella Pareto
DB564	12	Red	Bacio, Il (Arditi) (in Italian) and O bimba, bimbetta (Sibella) (in Italian)—Graziella Pareto
DB567	12	Red	Deh! vieni, non tardar ("NOZZE DI FIGARO"—Mozart) (in Italian) and Quel guardo, il cavaliere ("Don Pasquale"—Donizetti) (in Italian) —Graziella Pareto
DB554	12	Red	O bimba, bimbetta (Sibella) (in Italian) and Il Bacio (Arditi) (in Italian)—Graziella Pareto
DB567	12	Red	Quel guardo, il cavaliere ("DON PASQUALE"—Donizetti) (in Italian) and Deh! vieni, non tardar ("Nozze di Figaro"—Mozart) (in Italian) —Graziella Pareto
PARETO AND TITTA RUFFO			
DB176	12	Red	Dite alla giovine ("TRAVIATA"—Verdi) (in Italian) and Lassù in cielo, vicina alla madre ("Rigoletto"—Verdi) (in Italian) —Pareto and Ruffo
DB176	12	Red	Lassù in cielo, vicina alla madre ("RIGOLETTO"—Verdi) (in Italian) and Dite alla giovine ("Traviata"—Verdi) (in Italian)—Pareto and Ruffo

PATTI, ADELINA (the late), Soprano.—For Records see Catalogue No. 2, issued separately.

PLANÇON, POL (the late), Bass (Plan-sonn')

Born in the Ardennes in 1855, Plançon inherited his musical taste from his father and grandfather. He received his training under Duprez, and made his début at Lyons in 1877.

Thereafter he appeared with great success almost yearly in Paris, London and New York. He was undoubtedly one of the most accomplished and popular of the operatic stars, possessing a magnificent voice and polished style which placed him in the front rank of operatic basses.

His fine qualities have been perpetuated for all time by "His Master's Voice" records, typical reproductions of the master bass.

THE PLANÇON RECORDS

Number	Size	Label	
DA340	10	Red	Devant la maison (Sérénade de Méphistophélès ("DAMNATION DE FAUST"—Berlioz) (in French) and Une puce gentille chez un prince logeait (Chanson de la puce) ("Damnation de Faust"—Berlioz) (in French)—Pol Plançon
DB389	12	Red	Jésus de Nazareth (Gounod) (in French with piano) and Noël (Adam) (in French)—Pol Plançon
DB389	12	Red	Noël (Adam) (in French) (76) and Jésus de Nazareth (Gounod) (in French with piano)—Pol Plançon
DA340	10	Red	Puce gentille chez un prince logeait, Une (Chanson de la puce) ("DAMNATION DE FAUST"—Berlioz) (in French) and Devant la maison (Sérénade de Méphistophélès) ("Damnation de Faust"—Berlioz) (in French)—Pol Plançon
DB591	12	Red	Rameaux, Les (Faure) (in French) and Crucifix (Faure) (in French)—Caruso and Journet

POLI-RANDACIO, TINA, Soprano

POLI-RANDACIO RECORDS

Number	Size	Label	
DB182	12	Red	Ave Maria, piena di grazia ("OTELLO"—Verdi) (in Italian) and Ebben? Andro! andro! sola e lontana ("Wally"—Catalani) (in Italian)—Tina Poli-Randacio

HIS MASTER'S VOICE RED LABEL RECORDS

THE POLI-RANDACIO RECORDS—Continued

Number	Size	Label	
DB181	12	Red	Bel di vedremo, Un ("MADAMA BUTTERFLY"—Puccini) (in Italian) and Senza mamma ("SUOR ANGELICA"—Puccini) (in Italian) —Tina Poli-Randacio
DB182	12	Red	Ebben?... Andrà! andrà! sola e lontana ("WALLY"—Catalani) (in Italian) and Ave Maria, piena di grazia ("Otello"—Verdi) (in Italian) —Tina Poli-Randacio
DB568	12	Red	I sacri nomi di padre d'amante ("AIDA"—Verdi) (in Italian) and Ritorna vincitor ("Aida"—Verdi) (in Italian)—Tina Poli-Randacio
DA173	10	Red	Laggiu nel Soledad ("FANCIULLA DEL WEST"—Puccini) (in Italian) and Mezzanotte! Ah! che vegg'io? ("Ballo in Maschera"—Verdi) (in Italian) —Tina Poli-Randacio
DA173	10	Red	Mezzanotte! Ah! che vegg'io? ("BALLO IN MASCHERA"—Verdi) (in Italian) and Laggiu nel Soledad ("Fanciulla del West"—Puccini) (in Italian) —Tina Poli-Randacio
DB568	12	Red	Ritorna vincitor ("AIDA"—Verdi) (in Italian) and I sacri nomi di padre d'amante ("Aida"—Verdi) (in Italian) —Tina Poli-Randacio
DB181	12	Red	Senza mamma ("SUOR ANGELICA"—Puccini) (in Italian) and Un bel di vedremo ("Madama Butterfly"—Puccini) (in Italian) —Tina Poli-Randacio

POWELL, MAUD (the late), Violinist

All Americans had reason to be proud of the achievements of their distinguished countrywoman, Maud Powell. From East to West audiences flocked to hear her, and were delighted with her flawless playing; while her charming and gracious personality wholly fascinated those who were fortunate enough to meet her.

There was nothing of pose or virtuoso, affectation or airs about Miss Powell. She loved the work she did, and her heart, soul and mind were wholly in it. She was a virtuoso in technique and ability, but an artist and musician in spirit, and her appearances some years ago in London as soloist with Sousa's orchestra were particularly successful.

The Powell reproductions which have been issued by "His Master's Voice" are faithful reproductions of the masterly playing of this artist.

THE POWELL RECORDS

Number	Size	Label	
DA343	10	Red	At the brook (Boisdeffre) (with harp and piano) and To Spring, Op. 43, No. 6 (Grieg) (with piano)—Maud Powell
DB396	12	Red	Ave Maria (Schubert) (with string quartet and harp) and Valse triste, Op. 44 (Sibelius) (with piano)—Maud Powell
DA344	10	Red	Barcarolle ("TALES OF HOFFMANN"—Offenbach) (with piano and harp) and Gavotte ("Mignon"—Thomas) (with piano)—Maud Powell
DB391	12	Red	Concerto in E minor, Op. 64—Finale (Mendelssohn) (with piano) and Concerto No. 7 in G, Op. 76—Andante Tranquillo (de Beriot) (with piano) —Maud Powell
DB394	12	Red	Concerto No. 7 in G, Op. 76 (Allegro maestoso—First Movement) (de Beriot) (with piano) and Concerto No. 7 in G, Op. 76 (Allegro Moderato) (de Beriot) (with piano)—Maud Powell
DB391	12	Red	Concerto No. 7 in G, Op. 76, Andante Tranquillo (de Beriot) (with piano) and Concerto in E minor, Op. 64—Finale (Mendelssohn) (with piano) —Maud Powell
DB393	12	Red	Czardas, Hejre Kati (Hubay) (with piano) and (a) Polish Dance (Kuyaviak); (b) Mazurka No. 2 (Wieniawski) (with piano)—Maud Powell
DB390	12	Red	Farfalla—Caprice (Saurer) (with piano) and Four American Folk Songs—(a) My old Kentucky home (Foster); (b) Shine on (School Craft); (c) Old Black Joe (Foster); (d) Kingdom coming (Work)—Maud Powell
DB390	12	Red	Four American Folk Songs—(a) My old Kentucky home (Foster); (b) Shine on (School Craft); (c) Old Black Joe (Foster); (d) Kingdom coming (Work) and Farfalla—Caprice (Saurer) (with piano)—Maud Powell
DA344	10	Red	Gavotte ("MIGNON"—Thomas) (with piano) and Barcarolle ("Tales of Hoffmann"—Offenbach) (with piano and harp) —Maud Powell
DB395	12	Red	Largo (Handel) and Minuet (Boccherini) (acc. by G. Falkenstein) (with piano)—Maud Powell

HIS MASTER'S VOICE RED LABEL RECORDS

THE POWELL RECORDS—Continued

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Number	Size	Label	
DB393	12	Red	Mazurka No. 2 (Wieniawski): (a) Polish Dance (Kuyaviak) (with piano) and Czardas, Hejre Kati (Hubay) (with piano)—Maud Powell
DB395	12	Red	Minuet (Bocherini) (acc. by G. Falkenstein) (with piano) and Largo (Handel)—Maud Powell
DA341	10	Red	Minuet in G, No. 2 (Beethoven) (with piano) and Molly on the shore (Irish Reel) (set by Percy Grainger) (with piano)—Maud Powell
DA341	10	Red	Molly on the shore (Irish Reel) (set by Percy Grainger) (with piano) and Minuet in G, No. 2 (Beethoven) (with piano)—Maud Powell
DB393	12	Red	Polish Dance (Kuyaviak): (b) Mazurka No. 2 (Wieniawski) (with piano) and Czardas, Hejre Kati (Hubay) (with piano)—Maud Powell
DA346	10	Red	Salut d'Amour, Op. 12 (Elgar) (with piano) and Serenata, Op. 15, No. 1 (Moszkowski) (with piano)—Maud Powell
DA346	10	Red	Serenata, Op. 15, No. 1 (Moszkowski) (with piano) (77) and Salut d'Amour, Op. 12 (Elgar) (with piano)—Maud Powell
DA345	10	Red	Sonata in E major, 2nd Movement (Bach) (with piano) and Sonata in E major, 4th Movement (Bach) (with piano)—Maud Powell
DA343	10	Red	To Spring, Op. 43, No. 6 (Grieg) (with piano) and At the brook (Boisdeffre) (with harp and piano)—Maud Powell
DB396	12	Red	Valse triste, Op. 44 (Sibelius) (with piano) and Ave Maria (Schubert) (with string quartet and harp) (with piano)—Maud Powell

R

RACHMANINOFF, SERGEI (Pianist) (Rackh-mah'-nee-noff)

Famous as a composer writing "real" pianoforte music, Rachmaninoff is also a virtuoso of extraordinary gifts.

It is now some years since his Prelude in C Sharp Minor won renown for him throughout the world, and the extraordinary commotion caused by that composition overshadowed, until recently, the many other works of greater importance that have come from his pen.

He was born at Nijni Noygorod in 1873, and his music is characteristic and temperamental. His first London appearance was in 1912 at one of the Royal Philharmonic Society's concerts. He has played in many countries, and has lately spent much time in America.

A magnificent exponent of his own works, he is equally authoritative as an interpreter of the compositions of others. Rachmaninoff records exclusively for "His Master's Voice."

THE RACHMANINOFF RECORDS

Number	Size	Label	
DA372	10	Red	"Arlesienne, L." Suite No. 1—Minuet (Bizet—Rachmaninoff) and Serenade, Op. 3, No. 5 (Rachmaninoff)—Sergei Rachmaninoff
DA369	10	Red	"Children's Corner, The" (Suite) No. 1—Dr. Gradus ad Parnassum (Debussy) and "The Children's Corner" (Suite) No. 6—Galliwag's Cake-Walk (Debussy)—Sergei Rachmaninoff
DA368	10	Red	Coucou, Le (Claude Daquin) and Prelude in G sharp minor, Op. 32, No. 12 (Rachmaninoff)—Sergei Rachmaninoff
DB408	12	Red	Liebeslied (Kreisler—Rachmaninoff) and Valse in E flat major, Op. 18 (Chopin)—Sergei Rachmaninoff
DB409	12	Red	Polka de W. R. (W. Rachmaninoff) and Troika en traîneaux (In a Three-Horse Sleigh) (Tchaikovsky)—Sergei Rachmaninoff
DA370	10	Red	Prelude in C sharp minor, Op. 3, No. 2 (Rachmaninoff) and Spinning Song, Op. 67, No. 4 (Mendelssohn)—Sergei Rachmaninoff
DB410	12	Red	Prelude in G major, Op. 32, No. 5 (Rachmaninoff) and Prelude in G minor, Op. 23, No. 5 (Rachmaninoff)—Sergei Rachmaninoff
DB410	12	Red	Prelude in G minor, Op. 23, No. 5 (Rachmaninoff) and Prelude in G major, Op. 32, No. 5 (Rachmaninoff)—Sergei Rachmaninoff
DA368	10	Red	Prelude in G sharp minor, Op. 32, No. 12 (Rachmaninoff) and Le Coucou (Claude Daquin)—Sergei Rachmaninoff
DA372	10	Red	Sérénade, Op. 3, No. 5 (Rachmaninoff) and "L'Arlesienne," Suite No. 1—Minuet (Bizet—Rachmaninoff)—Sergei Rachmaninoff

HIS MASTER'S VOICE RED LABEL RECORDS

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THE RACHMANINOFF RECORDS—Continued

Number	Size	Label	
DA370	10	Red	Spinning Song, Op. 67, No. 4 (Mendelssohn) and <i>Prelude in C sharp minor</i> , Op. 3, No. 2 (Rachmaninoff) —Sergei Rachmaninoff
DB409	12	Red	Troika en traineaux (In a Three-Horsed Sleigh) (Tchaikovsky) and <i>Polka de W. R.</i> (W. Rachmaninoff)—Sergei Rachmaninoff
DA371	10	Red	Valse in D flat major, Op. 64, No. 1 (Chopin) and <i>Waltz and Elfin Dance</i> , Op. 12, Nos. 2 & 4 (Grieg)—Sergei Rachmaninoff
DB408	12	Red	Valse in E flat major, Op. 18 (Chopin) and <i>Liebeslied</i> (Kreisler—Rachmaninoff)—Sergei Rachmaninoff
DA371	10	Red	Waltz and Elfin Dance, Op. 12, Nos. 2 & 4 (Grieg) and <i>Valse in D flat major</i> , Op. 64, No. 1 (Chopin)—Sergei Rachmaninoff

REIMERS, PAUL, Tenor (Ry'-mers)

REIMERS AND GLUCK

Number	Size	Label	
DA301	10	Red	Au clair de la lune (Lully) (in French) and <i>Sylvetin</i> (Op. 55, No. 1) (Sinding) Alma Gluck

ROSING, VLADIMIR, Tenor (Rose'-ing, Vlah-dee'-meer)

Born in Petrograd in 1890, he attended the University of that city where he studied law for six years.

At the early age of eleven, he already had dreams of becoming a singer. It is a coincidence that his first salon appearance in December, 1911, was with that remarkable violinist, Heifetz, then eleven years old. During two seasons in 1917 and 1918, he gave in London over forty recitals, based upon a new scheme in which a particular theme as portrayed in the songs of the world's greatest composers formed the programme of each concert.

THE ROSING RECORDS

Number	Size	Label	
DB266	12	Red	Forgive me, oh Divinity ("PIQUE DAME"—Tchaikovsky) (Orch. cond. by E. Gourevitch) (in Russian) (80) and <i>If you ever knew</i> ("Pique Dame"—Tchaikovsky) (in Russian)—Vladimir Rosing
DB266	12	Red	If you ever knew ("PIQUE DAME"—Tchaikovsky) (in Russian) and <i>Forgive me, oh Divinity</i> ("Pique Dame"—Tchaikovsky) (Orch. cond. by E. Gourevitch) (in Russian)—Vladimir Rosing

RUFFO, TITTA, Baritone (Ruf'-foh)

Titta Ruffo was born at Pisa in 1878. At the age of seventeen he began his vocal studies with his brother, a well-known teacher, and continued them later at Rome under Perischini. His debut was made in 1898 at the Costanzi Theatre, Rome, when he made a sensation in the small part of the *Herald* in "Lohengrin." Other important engagements rapidly followed in Italy and South America. In 1905 he obtained an appointment at La Scala, Milan, where he sang in the first Italian performance of "Le Jongleur de Notre Dame." Since then he has sung in Vienna, Paris, Madrid, Cairo and other cities, and has become a great favourite in Russia. He has been acclaimed with extraordinary enthusiasm in New York, while on his appearances, just before the war, in London, he was universally recognised as the finest of the younger generation of Italian baritones. One of his greatest successes has been made in the part of *Hamlet*, which he sang at the opening of the Colon Opera House, Buenos Aires, in 1909, and of which he has made several magnificent "His Master's Voice" records. He is himself conscious of the fact that only the "His Master's Voice" special process of recording is capable of correctly and satisfactorily reproducing his voice, remarkable for the volume, purity and richness of its tone. Many indeed consider him without a rival amongst operatic baritones living; the range of his voice is extraordinary.

THE RUFFO RECORDS

- Ru** Number Size Label
- DB405 12 Red Adamastor, re delle acque profonde ("AFRICANA"—Meyerbeer) (in Italian)
and Con voi ber, affè mi fia caro (Canzone Toréador) ("Carmen"—Bizet)
(in Italian with chorus)—Titta Ruffo
- DA354 10 Red Ahimè! fanciullo ancora ("THAIS"—Massenet) (in Italian)
and Ecco dunque l'orribil città ("Thais"—Massenet) (in Italian)—Titta Ruffo
- DA353 10 Red Alla vita che l'aride ("BALLO IN MASCHERA"—Verdi) (in Italian)
and Tremi in'insani ("Nabucco"—Verdi) (in Italian)—Titta Ruffo
- DA164 10 Red All'erta, marinar ("AFRICANA"—Meyerbeer) (in Italian)
and Cosa fai tu qui (Serenata di Mefistofele) ("Dannazione di Faust"—Berlioz) (in Italian)—Titta Ruffo
- DA352 10 Red Apparizione dello spettro ("AMLETO"—Thomas) (Recitation in Italian)
and Spettro santo ("Amleto"—Thomas) (in Italian)—Titta Ruffo
- DA355 10 Red Buona Zaza, del mio buon tempo ("ZAZA"—Leoncavallo) (in Italian)
and Zaza, piccola Zingara ("Zaza"—Leoncavallo) (in Italian)—Titta Ruffo
- DA396 10 Red Chi mi dirà di che il bicchier ("MARTA"—Flotow) (in Italian)
and Quand'ero paggio ("Faktoff"—Verdi) (in Italian)—Titta Ruffo
- DB569 12 Red Come il romito fior ("AMLETO"—Thomas) (in Italian)
and O vin, discaccia la tristezza ("Amleto"—Thomas) (in Italian with
chorus and orch.)—Titta Ruffo
- DB406 12 Red Con voi ber, affè mi fia caro (Canzone Toréador) ("CARMEN"—Bizet) (in Italian
with chorus) and Adamastor, re delle acque profonde ("AFRICANA"—
Meyerbeer) (in Italian)—Titta Ruffo
- DB175 12 Red Cortigiani, vil razza dannata ("RIGOLETTO"—Verdi) (in Italian)
and Deh! non parlare al misero ("Rigoletto"—Verdi) (in Italian)—
Titta Ruffo
- DA164 10 Red Cosa fai tu qui (Serenata di Mefistofele) ("DANNAZIONE DI FAUST"—Berlioz) (in
Italian) and All'erta, marinar ("AFRICANA"—Meyerbeer) (in Italian)—
Titta Ruffo
- DK114 12 Buff Credo in un Dio crudel ("OTELLO"—Verdi) (in Italian)
and Sì, pel ciel marmoreo giuro! ("Otello"—Verdi) (in Italian)—
Ruffo and Caruso
- DA357 10 Red Deh! vieni alla finestra (Serenata) ("DON GIOVANNI"—Mozart) (in Italian)
and Fin ch'han dal vino calda la testa ("Don Giovanni"—Mozart) (in Italian)—
Titta Ruffo
- DB405 12 Red Dio possente, dio d'amor ("FAUST"—Gounod) (in Italian)
and Largo al factotum della città ("Barbiere di Siviglia"—Rossini) (in Italian)—
Titta Ruffo
- DA162 10 Red Disse il saggio ("MALENA"—Titta) (in Italian)
and Suona e Fantasia (Capolongo) (in Italian)—Titta Ruffo
- DA356 10 Red E suonan le campane (Ettore Titta) (in Italian)
and O che m'importa? (Ettore Titta) (in Italian)—Titta Ruffo
- DA354 10 Red Ecco dunque l'orribil città ("THAIS"—Massenet) (in Italian)—Titta Ruffo
and Ahimè! fanciullo ancora ("Thais"—Massenet) (in Italian)
- DB404 12 Red Era la notte ("OTELLO"—Verdi) (in Italian)
and Marechiaré (Tosti) (in Italian)—Titta Ruffo
- DB398 12 Red Eri tu che marchavi quell' anima ("UN BALLO IN MASCHERA"—Verdi) (in
Italian)
and O de' verd' anni miei ("Ernani"—Verdi) (in Italian)—Titta Ruffo
- DA357 10 Red Fin ch'han dal vino calda la testa ("DON GIOVANNI"—Mozart) (in Italian)
and Deh! vieni alla finestra (Serenata) ("Don Giovanni"—Mozart) (in
Italian)—Titta Ruffo
- DA349 10 Red Guitarrio, El (Soriano) (in Spanish)
and El relicario (J. Padilla) (in Spanish)—Titta Ruffo
- DB242 12 Red I due Granatieri (The Two Grenadiers) (Schumann) (in Italian)
and Nemico della patria ("Andrea Chénier"—Giordano) (in Italian)—
Titta Ruffo
- DB405 12 Red Largo al factotum della città ("BARRIERE DI SIVIGLIA"—Rossini) (in Italian)
and Dio possente, dio d'amor ("FAUST"—Gounod) (in Italian)—Titta Ruffo
- DA163 10 Red Lo vedremo, o veglio audace ("ERNANI"—Verdi) (in Italian)
and Se la giurata fede ("Tosca"—Puccini) (in Italian)—Titta Ruffo
- DB404 12 Red Marechiaré (Tosti) (in Italian)
and Era la notte ("Otello"—Verdi) (in Italian)—Titta Ruffo
- DA353 10 Red Maria, Mari (E. di Capua) (in Italian)
and Torna a Surriento (Canzone Napolitana) (De Curtis) (in Italian)—Titta Ruffo
- DA351 10 Red Meriggiata (Leoncavallo) (in Italian)
and Son sessant'anni ("Andrea Chénier"—Giordano) (in Italian)—Titta Ruffo
- DB242 12 Red Nemico della patria ("ANDREA CHÉNIER"—Giordano) (in Italian)
and I due Granatieri (The Two Grenadiers) (Schumann) (in Italian)—
Titta Ruffo
- DB464 12 Red Nido di memorie, Un—Prologo ("PAGLIACCI"—Leoncavallo) (in Italian)
and Sì può—Prologo ("Pagliacci"—Leoncavallo) (in Italian)—Titta Ruffo

HIS MASTER'S VOICE RED LABEL RECORDS

THE RUFFO RECORDS—Continued

Number	Size	Label	
DA348	10	Red	Non penso, a lei (Ferradini) (in Italian) and Novembre (Trémisot) (in French)—Titta Ruffo
DA348	10	Red	Novembre (Trémisot) (in French) and Non penso, a lei (Ferradini) (in Italian)—Titta Ruffo and Pauvre
DB401	12	Red	O casto fior ("RE DI LAHORE"—Massenet) (in Italian) martyr obscur! ("Patrie"—Paladilhe) (in French)—Titta Ruffo
DA356	10	Red	O che m'importa? (Ettore Titta) (in Italian) (80) and E suonan le campane (Ettore Titta) (in Italian)—Titta Ruffo
DB398	12	Red	O de' verd' anni miei ("ERNANI"—Verdi) (in Italian) and Eri tu che macchiavi quell' anima ("Un Ballo in Maschera"—Verdi) (in Italian)—Titta Ruffo
DB569	12	Red	O vin, discaccia la tristezza ("AMLETO"—Thomas) (in Italian with chorus and orch.) and Come il romito fior ("Amleto"—Thomas) (in Italian) —Titta Ruffo
DB402	12	Red	Onore! Ladri! L' ("FALSTAFF"—Verdi) (in Italian) and Pari siamo! (Monologo) ("Rigoletto"—Verdi) (in Italian)—Titta Ruffo
DB402	12	Red	Pari siamo! (Monologo) ("RIGOLETTA"—Verdi) (in Italian) and L'onore! Ladri! ("Falstaff"—Verdi) (in Italian)—Titta Ruffo
DB401	12	Red	Pauvre martyr obscur! ("PATRIE"—Paladilhe) (in French) and O casto fior ("Re di Lahore"—Massenet) (in Italian)—Titta Ruffo
DB178	12	Red	Per me giunto è il di supremo ("DON CARLOS"—Verdi) (in Italian) and Sei vendicata assai ("Dinorah"—Meyerbeer) (in Italian)—Titta Ruffo
DA356	10	Red	Quando ero paggio ("FALSTAFF"—Verdi) ("Marta"—Flotow) (in Italian)—Titta Ruffo and Chi mi dirà di che il bicchier ("Faust"—Gounod) (in Italian)—Titta Ruffo
DA350	10	Red	Rammenta i lieti di ("FAUST"—Gounod) (in Italian) and Vous qui faites l'endormie ("Faust"—Gounod) (in Italian)—Titta Ruffo
DA349	10	Red	Relicario, El (J. Padilla) (in Spanish) and El Guitarrico (Soriano) (in Spanish)—Titta Ruffo
DA163	10	Red	Sela giurata fede ("TOSCA"—Puccini) (in Italian) and Lo vedremo, o meglio audace ("Ernani"—Verdi) (in Italian)—Titta Ruffo
DB178	12	Red	Sei vendicata assai ("DINORAH"—Meyerbeer) (in Italian) and Per me giunto è il di supremo ("Don Carlos"—Verdi) (in Italian) —Titta Ruffo
DB464	12	Red	Si può?—Prologo ("PAGLIACCI"—Leoncavallo) (in Italian) and Un nido di memorie—Prologo ("Pagliacci"—Leoncavallo) (in Italian) —Titta Ruffo
DA351	10	Red	Son sessant' anni ("ANDREA CHÉNIER"—Giordano) (in Italian) and Meriggiana (Leoncavallo) (in Italian)—Titta Ruffo
DA352	10	Red	Spettro santo ("AMLETO"—Thomas) (in Italian) and Apparizione dello spettro ("Amleto"—Thomas) (Recitation in Italian) —Titta Ruffo
DA162	10	Red	Suono e Fantasia (Capolongo) (in Italian) (80) and Disse il saggio ("Malena"—Titta) (in Italian)—Titta Ruffo
DA353	10	Red	Torna a Surriento (Canzone Napoletana) (De Curtis) (in Italian) and Maria Mari (E. di Capua) (in Italian)—Titta Ruffo
DA358	10	Red	Tremi gl' insani ("NABUCCO"—Verdi) (in Italian) and Alla vita che t'arride ("Ballo in Maschera"—Verdi) (in Italian) —Titta Ruffo
DA350	10	Red	Vous qui faites l'endormie ("FAUST"—Gounod) (in Italian) and Rammenta i lieti di ("Faust"—Gounod) (in Italian)—Titta Ruffo
DA355	10	Red	Zazà, piccola Zingara ("ZAZÀ"—Leoncavallo) (in Italian) and Buona Zazà, del mio buon tempo ("Zazà"—Leoncavallo) (in Italian) —Titta Ruffo
RUFFO AND CARUSO			
DK114	12	Buff	Sì, pel ciel marmoreo giuro! ("OTELLO"—Verdi) (in Italian) (80) and Credo in un Dio crudel ("Otello"—Verdi) (in Italian)—Titta Ruffo
RUFFO AND GALVANY			
DB400	12	Red	Quaque io son tu non m'inganni ("BARRIERE DI SIVIGLIA"—Rossini) (in Italian) and Spargi d'amaro pianto ("Lucia di Lammermoor"—Donizetti) (in Italian) —Maria Galvany
DB177	12	Red	Piangi! piangi fanciulla ("RIGOLETTA"—Verdi) (in Italian) and Le minacce, i fieri accenti ("Forza del Destino"—Verdi) (in Italian) —Ruffo and Ischierdo
RUFFO AND ISCHIERDO			
DB177	12	Red	Minacce, i fieri accenti, Le ("FORZA DEL DESTINO"—Verdi) (in Italian) and Piangi! piangi fanciulla ("Rigoletto"—Verdi) (in Italian) —Ruffo and Galvany
RUFFO AND MAGRINI			
DB175	12	Red	Deh! non parlare al misero ("RIGOLETTA"—Verdi) (in Italian) and Cortigiani, vil razza dannata ("Rigoletto"—Verdi) (in Italian) —Titta Ruffo

HIS MASTER'S VOICE RED LABEL RECORDS

THE RUFFO RECORDS—Continued

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RUFFO AND PARETO

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|-------------------|--|
| Number Size Label | |
| DB176 12 Red | Dite alla giovine ("TRAVIATA"—Verdi) (in Italian)
and <i>Lassù in Cielo, vicina alla madre</i> ("Rigoletto"—Verdi) (in Italian)
—Ruffo and Pareto |
| DB176 12 Red | <i>Lassù in Cielo, vicina alla madre</i> ("RIGOLETTO"—Verdi) (in Italian)
and <i>Dite alla giovine</i> ("Traviata"—Verdi) (in Italian)—Ruffo and Pareto |

RUMFORD, R. KENNERLEY, Baritone

RUMFORD, KENNERLEY, AND CLARA BUTT

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|------------------------------------|---------------------|--------------|
| Number Size Label | | |
| 04060 12 D. Blue
(Single-sided) | Keys of Heaven (81) | L. Broadwood |
| 04045 12 D. Blue | Snowdrops (Key E) | Lehmann |
- (It is important that these records should be played in the keys indicated)

S

SAMMARCO, G. MARIO, Baritone (Sahm'-mar-koh)

Born at Palermo in 1873, Sammarco made his operatic debut at the age of twenty-one in Puccini's opera "Le Villi." He was later engaged for "Andrea Chénier" at La Scala, Milan.

His repeated appearances in all the chief opera houses of the world have met with brilliant success, and secured for him a lasting reputation. He has a fine baritone voice, unusually rich and powerful, and his repertory includes the rôles of *Falstaff*, *Iago*, *Rigoletto*, *Amonasso*, *Scarpia*, *Sharpless*, *Marcel*, *Jack Rance*, *Figaro* and *Tonio*.

For years before the war Sammarco was regarded as one of Covent Garden's most popular artists, and at his reappearance at the reopening of Covent Garden in 1919, was warmly welcomed by the public. Recently he has made triumphant reappearances in his native Italy, following upon his successful seasons in the United States and South America.

THE SAMMARCO RECORDS

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|--|---|
| Number Size Label | |
| DB509 12 Red | Aprila, bella, la finestrella ("GIOIELLI DELLA MADONNA"—Wolf-Ferrari) (in Italian with chorus) (81)
and <i>Credo in un Dio crudele</i> ("Otello"—Verdi) (in Italian)—G. Mario Sammarco |
| DB509 12 Red | <i>Credo in un Dio crudele</i> ("OTELLO"—Verdi) (in Italian)
and <i>Aprila, bella, la finestrella</i> ("Gioielli della Madonna"—Wolf-Ferrari) (in Italian with chorus and orch.)—G. Mario Sammarco |
| DB507 12 Red | <i>Cruda, funesta smania</i> ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
and <i>Non più andrai</i> ("Nozze di Figaro"—Mozart) (in Italian)
—G. Mario Sammarco |
| DB506 12 Red | <i>Figlia di regi, a te l'omaggio</i> ("AFRICANA"—Meyerbeer) (in Italian)
and <i>Lo vedremo, o veggio audace</i> ("Ernani"—Verdi) (in Italian)
—G. Mario Sammarco |
| DB507 12 Red | <i>Non più andrai</i> ("NOZZE DI FIGARO"—Mozart) (in Italian) (81)
and <i>Cruda, funesta smania</i> ("Lucia di Lammermoor"—Donizetti) (in Italian)
—G. Mario Sammarco |
| DB506 12 Red | <i>Vedremo, o veggio audace, Lo</i> ("ERNANI"—Verdi) (in Italian)
and <i>Figlia di regi, a te l'omaggio</i> ("Africana"—Meyerbeer) (in Italian)
—G. Mario Sammarco |
| SAMMARCO AND McCORMACK | |
| DB530 12 Red | Ah! Mimi, tu più non torni ("BOHÈME"—Puccini) (in Italian)
and <i>Non è ver</i> ("Tito Mattei") (in Italian)—John McCormack |
| DB508 12 Red | All'idea di quel metallo portentoso ("BARRIERE DI SIVIGLIA"—Rossini) (in Italian) (80)
and <i>O grido di quest'anima</i> ("Gioconda"—Ponchielli) (in Italian)
—Sammarco and McCormack |
| DB506 12 Red | <i>O grido di quest'anima</i> ("GIOCONDA"—Ponchielli) (in Italian) (80)
and <i>All'idea di quel metallo portentoso</i> ("Barbieri di Siviglia"—Rossini) (in Italian)
—Sammarco and McCormack |
| QUARTET BY SAMMARCO, MELBA, McCORMACK AND THORNTON | |
| DM118 12 P. Gn. | <i>Bella figlia dell'amore</i> ("RIGOLETTO"—Verdi) (in Italian)
and <i>Ave Maria, piena di grazia</i> ("Otello"—Verdi) (in Italian)
—Dame Nellie Melba |

SCHIPA, TITO, Lyric Tenor (Skee'-pah, Tee'-toh)

Tito Schipa was born in 1888 at Lecco, where he studied music under Maestro Gerunda; then he went to Milan, where he worked with Sr. Emilio Piccoli; and he made his first appearance in opera in 1909, singing Bizet's "I Pescatori di Perle" and Leoncavallo's "Zazà" at the Teatro Sociale of Cremona, in both of which operas he achieved a very great triumph. After this he took part in a very important tour through Italy and sang at Bologna, Rome, Naples, Palermo, Udine and Trieste, whence he went to Milan and sang in Puccini's "Tosca" at the Teatro Dal Verme. This was the starting point of his operatic reputation, and now he is considered among the great artists.

THE SCHIPA RECORDS

Number	Size	Label	
DA363	10	Red	Chiudo gli occhi (Il sogno) ("MANON"—Massenet) (in Italian) and O Colombina, il tenero fido Arlecchin (Serenata d'Arlecchino) ("Pagliacci"—Leoncavallo) (in Italian)—Tito Schipa
DA366	10	Red	Ella mi fu rapita ("RIGOLETTO"—Verdi) (in Italian) and Parmi veder le lagrime ("Rigoletto"—Verdi) (in Italian)—Tito Schipa
DA362	10	Red	Granadinas ("EMIGRANTES"—Calleja y Barrera) (in Spanish) and Princesita (Palomero y Padilla) (in Spanish)—Tito Schipa
DA363	10	Red	O Colombina, il tenero fido Arlecchin (Serenata d'Arlecchino) ("PAGLIACCI"—Leoncavallo) (in Italian) and Chiudo gli occhi (Il sogno) ("Manon"—Massenet) (in Italian)—Tito Schipa
DA366	10	Red	Parmi veder le lagrime ("RIGOLETTO"—Verdi) (in Italian) and Ella mi fu rapita ("Rigoletto"—Verdi) (in Italian)—Tito Schipa
DA362	10	Red	Princesita (Palomero y Padilla) (in Spanish) and Granadinas ("Emigrantes"—Calleja y Barrera) (in Spanish)—Tito Schipa
DA365	10	Red	Salve, dimora, casta e pura ("FAUST"—Gounod) (in Italian) and Tu, che a Dio spiegasti l'ali ("Lucia di Lammermoor"—Donizetti) (in Italian)—Tito Schipa
DA365	10	Red	Tu, che a Dio spiegasti l'ali ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) and Salve, dimora, casta e pura ("Faust"—Gounod) (in Italian)—Tito Schipa

SCHUMANN-HEINK, ERNESTINE, Contralto (Shoo'-mahn Hink')

Mme. Schumann-Heink was born at Lieben, near Prague, Bohemia, in 1861. She received her musical training under Marietta Leclair.

London warmly appreciated her singing at Covent Garden, where she appeared from 1897 to 1900, chiefly in Wagnerian parts. Mme. Schumann-Heink, desiring that her records should be as nearly perfect as possible and worthy of her great reputation, has signed an exclusive agreement to make "His Master's Voice" records only. For many years past she has been one of the greatest favourites in American operatic and concert life.

THE SCHUMANN-HEINK RECORDS

Number	Size	Label	
DB412	12	Red	Agnus Dei (Bizet) (in Latin) and Stille Nacht, heilige Nacht (Gruber) (in German) —Ernestine Schumann-Heink
DA373	10	Red	Allah (Chadwick) and A Child's Prayer (Harold)—Ernestine Schumann-Heink
DB413	12	Red	Before the Crucifix (La Forge) and Cry of Rachel (Salter)—Ernestine Schumann-Heink
DB415	12	Red	But the Lord is mindful of His own ("St. PAUL"—Mendelssohn) and One sweetly solemn thought (Ambrose)—Ernestine Schumann-Heink
DA373	10	Red	Child's Prayer, A (Harold) and Allah (Chadwick)—Ernestine Schumann-Heink
DB413	12	Red	Cry of Rachel (Salter) and Before the Crucifix (La Forge)—Ernestine Schumann-Heink
DB411	12	Red	Danny Boy (Weatherly) and Kerry Dance (Molloy)—Ernestine Schumann-Heink
DB411	12	Red	Kerry Dance (Molloy) and Danny Boy (Weatherly)—Ernestine Schumann-Heink
DB414	12	Red	Leggiero, invigibile—Bolero (Arditi) (in Italian) and O mon fils ("Prophete"—Meyerbeer) (in French) —Ernestine Schumann-Heink
DA367	10	Red	Nearer, my God, to Thee (Adams-Mason) and Oh Come, All Ye Faithful (Adeste Fideles)—Ernestine Schumann-Heink
DB414	12	Red	O mon fils ("PROPHETE"—Meyerbeer) (in French) and Leggiero, invigibile—Bolero (Arditi) (in Italian)—Ernestine Schumann-Heink

HIS MASTER'S VOICE RED LABEL RECORDS

THE SCHUMANN-HEINK RECORDS—Continued

Sc	Number	Size	Label	
	DA337	10	Red	Oh Come, All Ye Faithful (Adeste Fideles) and Nearer, My God, to Thee (Adams-Mason)—Ernestine Schumann-Heink
	DB115	12	Red	One sweetly solemn thought (Ambrose) and But the Lord is mindful of His own ("St. Paul"—Mendelssohn) —Ernestine Schumann-Heink
	DA525	10	Red	Sapphische Ode (Brahms) (in German) and Wiegenlied, Op. 49, No. 4 (Brahms) (in German) —Ernestine Schumann-Heink
	DB412	12	Red	Stille Nacht, heilige Nacht (Gruber) (in German) (81) and Agnus Dei (Bizet) (in Latin)—Ernestine Schumann-Heink
	DA525	10	Red	Wiegenlied, Op. 49, No. 4 (Brahms) (in German) and Sapphische Ode (Brahms) (in German)—Ernestine Schumann-Heink

SCHUMANN-HEINK AND CARUSO

DK119	12	Buff	Ai nostri monti ritorneremo ("TROVATORE"—Verdi) (in Italian) and Ah! che la morte ognora (Miserere) ("Trovatore"—Verdi) (in Italian with chorus and orch.)—Caruso and Alda
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SCOTTI, ANTONIO, Baritone

Antonio Scotti was born at Naples, studied under Paganini and made his début at the age of twenty-three, in Malta, as *Amonasro* in "Aida." After scoring several successes in Milan he was secured by Covent Garden and made his London début as *Don Giovanni*. Scotti's repertory is very extensive; his impersonation of *Scarpia* is considered his greatest part, whilst as *Falstaff* he has achieved a notable success. The "His Master's Voice" records by Scotti include a number of airs from various operas and several Neapolitan songs, all of which are much in demand on account of their faithful reproduction of his voice. This artist's successes have been many and his fame is world-wide, every performance being an artistic triumph. In America he is a great favourite, but it is probable that he is even more so with Covent Garden habitués, who for years considered Scotti inseparable from a Grand Opera Season. Apart from his fine singing, he has always been regarded as one of the most gifted, dramatically, of singers, and his impersonations have been remarkable for their realism. Outside the Opera, Scotti can only be enjoyed on "His Master's Voice" records.

THE SCOTTI RECORDS

Number	Size	Label	
DB589	12	Red	Come Paride vezzoso (Cavatina) ("ELISIR D'AMORE"—Donizetti) (in Italian with piano) and Pronta io son ("Don Pasquale"—Donizetti) (in Italian) —Scotti-Sembrich
DB368	12	Red	Deh! vieni alla finestra (Serenata) ("DON GIOVANNI"—Mozart); (b) Quand'ero paggio ("FALSTAFF"—Verdi) (in Italian) and Par ici, par ici mes amis (Mort de Valentin) ("Faust"—Gounod) (in French with chorus and orch.) —Antonio Scotti
DB423	12	Red	Dio possente, dio d'amor—Invocazioni di Valentino (Act II) ("FAUST"—Gounod) (in Italian) (81) and Se la giurata fede—Contabile di Scarpia ("Tosca" Puccini) (in Italian)—Antonio Scotti
DA377	10	Red	Ei favella già con troppo bollar ("OTELLO"—Verdi) (in Italian) and Vi ravviso, o luoghi ameni ("Sonnambula"—Bellini) (in Italian) —Antonio Scotti
DB422	12	Red	Maria Mari (Di Capua) (in Italian) and Si può? (Prologo) ("Pagliacci"—Leoncavallo) (in Italian) —Antonio Scotti
DB424	12	Red	Onore! Ladri, L' ("FALSTAFF"—Verdi) (in Italian) and Pari siamo! ("Rigoletto"—Verdi) (in Italian)—Antonio Scotti
DB668	12	Red	Par ici, par ici mes amis (Mort de Valentin) ("FAUST"—Gounod) (in French with chorus and orch.) (81) and Deh! vieni alla finestra (Serenata) ("Don Giovanni"—Mozart); (b) Quand'ero paggio ("Falstaff"—Verdi) (in Italian)—Antonio Scotti
DB424	12	Red	Pari siamo! ("RIGOLETTA"—Verdi) (in Italian) and L'Onore! Ladri ("Falstaff"—Verdi) (in Italian)—Antonio Scotti
DB668	12	Red	Quand'ero paggio ("FALSTAFF"—Verdi); (a) Deh! vieni alla finestra (Serenata) ("DON GIOVANNI"—Mozart) (in Italian) and Par ici, par ici mes amis (Mort de Valentin) ("Faust"—Gounod) (in French with chorus and orch.) —Antonio Scotti

HIS MASTER'S VOICE RED LABEL RECORDS

THE SCOTTI RECORDS—Continued

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- Number Size Label
DB423 12 Red Se la giurata fede—Cantabile di Scarpa ("TOSCA"—Puccini) (in Italian) (81)
 and Dio possente, dio d'amor—Invocazioni di Valentino (Act II) ("Faust"—
 Gounod) (in Italian)—Antonio Scotti
DB422 12 Red Si può? (Prologo) ("PAGLIACCI"—Leoncavallo) (in Italian)
 and Maria Mari (Di Capua) (in Italian)—Antonio Scotti
DA377 10 Red Vi ravviso, a luoghi ameni ("SONNAMRULA"—Bellini) (in Italian)
 and Ei favella già con troppo bollar ("Otello"—Verdi) (in Italian)
 —Antonio Scotti

SCOTTI AND CARUSO

- DM113** 12 P. Gn. Amore o grillo ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
 and Non ve l'avevo detto ("Madama Butterfly"—Puccini) (in Italian)
 —Scotti and Caruso
DM111 12 P. Gn. Dio che nell'alma infondere ("DON CARLOS"—Verdi) (in Italian) (80)
 and Aida, a me togliesti ("Aida"—Verdi) (in Italian)—Caruso and Homer
DM113 12 P. Gn. Non ve l'avevo detto ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
 and Amore o grillo ("Madama Butterfly"—Puccini) (in Italian)
 —Scotti and Caruso
DM105 12 P. Gn. O, Mimi, tu più non torni ("BOHÈME"—Puccini) (in Italian) (82)
 and Solenne in quest'ora giurarmi dovete ("Forza del Destino"—Verdi) (in
 Italian)—Scotti and Caruso
DM105 12 P. Gn. Solenne in quest'ora giurarmi dovete ("FORZA DEL DESTINO"—Verdi) (in Italian)
 (80) and O, Mimi, tu più non torni ("Bohème"—Puccini) (in Italian)
 —Scotti and Caruso

SCOTTI AND FARRAR

- DJ102** 10 Buff Belle nuit, o nuit d'amour (Barcarolle) ("CONTES D'HOFFMANN"—Offenbach) (in
 French) (81) and Au clair de la lune (Lullay) (in French)
 —Farrar and Clement
DK118 12 Buff Crudel! perché finora ("NOZZE DI FIGARO"—Mozart) (in Italian)
 and Ora a noi ("Madama Butterfly"—Puccini) (in Italian)
 —Scotti and Farrar
DK111 12 Buff Là ci darem la mano ("DON GIOVANNI"—Mozart) (in Italian) (80)
 and Mimi! è ver, siamo qui da un mese ("Bohème"—Puccini) (80)
 (in Italian)—Scotti and Farrar
DK111 12 Buff Mimi! è ver, siamo qui da un mese ("BOHÈME"—Puccini) (in Italian) (80)
 and Là ci darem la mano ("Don Giovanni"—Mozart) (80) (in Italian)
 —Scotti and Farrar
DK118 12 Buff Ora a noi ("MADAMA BUTTERFLY"—Puccini) (in Italian) (80)
 and Crudel! perché finora ("Nozze di Figaro"—Mozart) (in Italian)
 —Scotti and Farrar

SCOTTI AND SEMBRICH

- DB589** 12 Red Pronta io son ("DON PASQUALE"—Donizetti) (in Italian)
 and Come Paride vezzoso (Cavatina) ("Elixir d'Amore"—Donizetti) (in
 Italian with piano)—Antonio Scotti

TRIO BY SCOTTI, CARUSO AND JOURNET

- DO100** 12 P. Blue Que voulez-vous, messieurs? ("FAUST"—Gounod) (in French) (80)
 and Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian)
 —Scotti-Caruso-Homer-Abbott

QUARTET BY SCOTTI, CARUSO, FARRAR AND VIAFORA

- DO101** 12 P. Blue Addio dolce svegliare ("BOHÈME"—Puccini) (in Italian) (80)
 and Duo des hirondelles ("Mignon"—Thomas) (in French)
 —Farrar and Journet

QUARTET BY SCOTTI, CARUSO, ABBOTT AND HOMER

- DO100** 12 P. Blue Bella figlia dell'amore ("RIGOLETTO"—Verdi) (in Italian) (80)
 and Que voulez-vous, messieurs? ("Faust"—Gounod) (in French)
 —Scotti-Caruso-Journet

QUARTET BY SCOTTI, CARUSO, SEMBRICH AND SEVERINA

- DQ101** 12 White Bella figlia dell'amore ("RIGOLETTO"—Verdi) (in Italian)
 and Chi mi frena ("Lucia di Lammermoor"—Donizetti) (in Italian)
 —Scotti-Caruso-Journet-Sembrich-Severina-Daddi

SEXTET BY SCOTTI, CARUSO, JOURNET SEMBRICH SEVERINA AND DADDI

- DQ101** 12 White Chi mi frena ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
 and Bella figlia dell'amore ("Rigoletto"—Verdi) (in Italian)
 —Scotti-Caruso-Sembrich-Severina

Se SEMBRICH, MARCELLA, Soprano (Zem'-brikh)

Sembrich was born at Lemberg, Galicia, and began to study the piano and violin when she was but four years old. She commenced her professional career at the Loepel Conservatoire and afterwards studied under Pkitansky, and later with Lamperti at Milan.

Her début was made as *Elvira*, in 1877, at Athens. In 1880 she sang *Leonora* at Covent Garden with great success. She has also appeared in Warsaw, Petrograd, Moscow, Vienna, Madrid and New York, gaining the enthusiastic approval of audiences and critics alike.

Mme. Sembrich retired from the operatic stage at the zenith of her fame, and the exclusive "His Master's Voice" records she has made will remain for the enjoyment and appreciation of gramophone lovers for all time.

THE SEMBRICH RECORDS

Number Size Label

- DB434** 12 Red Ah! fors'è lui che l'anima ("TRAVIATA"—Verdi) (in Italian)
and Ernani! Ernani! involami ("Ernani"—Verdi) (in Italian)
—Marcella Sembrich
- DB428** 12 Red Ah! non giunge uman pensiero ("SONNAMBULA"—Bellini) (in Italian)
and Batti, batti, o bel Masetto ("Don Giovanni"—Mozart) (in Italian)
—Marcella Sembrich
- DB428** 12 Red Batti, batti, o bel Masetto ("DON GIOVANNI"—Mozart) (in Italian)
and Ah! non giunge uman pensiero ("Sonnambula"—Bellini) (in Italian)
—Marcella Sembrich
- DB433** 12 Red Bel raggio lusinghier (Cavatina) ("SEMIAMIDE"—Rossini) (in Italian)
and Deh! vieni, non tardar ("Nozze di Figaro"—Mozart) (in Italian)
—Marcella Sembrich
- DB431** 12 Red Caro nome che il mio cor festi primo palpitare ("RIGOLETTO"—Verdi) (in Italian)
and Una voce poco fa qui nel cor mi risuonò ("Barbiere di Siviglia"—Rossini)
(in Italian)—Marcella Sembrich
- DB426** 12 Red Comin' thro' the rye (Scottish Air)
and The lass with the delicate air (Arne)—Marcella Sembrich
- DB429** 12 Red Connais-tu le pays? ("MIGNON"—Thomas) (in French)
and O Dieu! que de bijoux—Air des bijoux ("Faust"—Gounod) (in French)
—Marcella Sembrich
- DB433** 12 Red Deh! vieni, non tardar ("NOZZE DI FIGARO"—Mozart) (in Italian)
and Bel raggio lusinghier (Cavatina) ("Semiramide"—Rossini) (in Italian)
—Marcella Sembrich
- DB432** 12 Red Dolce amor—Valzer ("VEDOVA ALLEGRA"—Lehar) (in Italian)
and Parla! Valse (Arditi) (in Italian)—Marcella Sembrich
- DB434** 12 Red Ernani! Ernani! involami ("ERNANI"—Verdi) (in Italian)
and Ah! fors'è lui che l'anima ("Traviata"—Verdi) (in Italian)
—Marcella Sembrich
- DB426** 12 Red Lass with the delicate air, The (Arne)
and Comin' thro' the rye (Scottish Air)—Marcella Sembrich
- DB429** 12 Red O Dieu! que de bijoux—Air des bijoux ("FAUST"—Gounod) (in French)
and Connais-tu le pays? ("Mignon"—Thomas) (in French)
—Marcella Sembrich
- DB432** 12 Red Parla! Valse (Arditi) (in Italian)
and Dolce amor—Valzer ("Vedova Allegra"—Lehar) (in Italian)
—Marcella Sembrich
- DB431** 12 Red Una voce poco fa qui nel cor mi risuonò ("BARBIERE DI SIVIGLIA"—Rossini) (in Italian)
and Caro nome che il mio cor festi primo palpitare ("Rigoletto"—Verdi) (in Italian)—Marcella Sembrich

SEMBRICH AND EAMES

- DK121** 12 Buff Che soave zeffiretto ("NOZZE DI FIGARO"—Mozart) (in Italian)
and La dove prende amor ricetto ("Flauto Magico"—Mozart) (in Italian)
—Eames and de Gogorza

SEMBRICH AND SCOTTI

- DB589** 12 Red Pronto io son ("DON PASQUALE"—Donizetti) (in Italian)
and Come Paride vezzoso (Cavatina) ("Elisir d'Amore"—Donizetti) (in Italian with piano)—Antonio Scotti

HIS MASTER'S VOICE RED LABEL RECORDS

THE SEMBRICH RECORDS—Continued

Se

Number Size Label

QUARTET BY SEMBRICH, CARUSO, SCOTTI AND SEVERINA

- DQ101** 12 White *Bella figlia dell'amore* ("RIGOLETTO"—Verdi) (in Italian)
and *Chi mi frena* ("Lucia di Lammermoor"—Donizetti) (in Italian)
Sembrich—Caruso—Scotti—Journet—Severina—Daddi

SEXTET BY SEMBRICH, CARUSO, SCOTTI, JOURNET, SEVERINA AND DADDI

- DQ101** 12 White *Chi mi frena* ("Lucia di Lammermoor"—Donizetti) (in Italian)
and *Bella figlia dell'amore* ("Rigoletto"—Verdi) (in Italian)
Sembrich—Caruso—Scotti—Severina

SMIRNÓFF, DMITRI ALEXEIEVITCH, Tenor (Smeer-nof')

Smirnóff, the famous Russian tenor, was born in 1881, and made his début in Rubinstein's "Demon," at the Moscow Imperial Opera House on the 26th April, 1904, with extraordinary success. Other appearances followed in Paris, in 1907, and at Monte Carlo, where Smirnóff quickly won the sympathies of the international public. Smirnóff has also earned great renown in Brussels and Madrid, and in the autumn of 1910 he appeared with brilliant success at the Metropolitan Opera House in New York, where he sang throughout the winter season. In the spring of the following year he toured in Buenos Aires and Montevideo. Smirnóff, in the early years of his public career, appeared with equal frequency in Moscow and Petrograd, but has of late sung almost exclusively in Petrograd. His début in the Russian opera season at Drury Lane in 1914 was brilliantly successful.

THE SMIRNOFF RECORDS

Number Size Label

- DB595** 12 Red *Amour, l'amour, L'* ("ROMÉO ET JULIETTE"—Gounod) (in French)
and *E lucevan le stelle* ("Tosca"—Puccini) (in Italian)
—Dmitri Alexeievitch Smirnoff
- DB193** 12 Red *Chanson Georgienne* (Rachmaninoff) (in Russian)
and *Daylight slowly fades* (Cavatina of Vladimir Igorevitch) ("Prince Igor"—Borodin) (in Russian)—Dmitri Alexeievitch Smirnoff
- DB193** 12 Red *Daylight slowly fades* (Cavatina of Vladimir Igorevitch) ("PRINCE IGOR"—Borodin) (in Russian)
and *Chanson Georgienne* (Rachmaninoff) (in Russian)—Dmitri Alexeievitch Smirnoff
- DA461** 10 Red *Donna è mobile, La* ("RIGOLETTO"—Verdi) (in Italian)
and *Hai ben ragione* ("Tabarro"—Puccini) (in Italian)
—Dmitri Alexeievitch Smirnoff
- DB595** 12 Red *E lucevan le stelle* ("TOSCA"—Puccini) (in Italian)
and *L'Amour, l'amour* ("Roméo et Juliette"—Gounod) (in French)
—Dmitri Alexeievitch Smirnoff
- DB582** 12 Red *Giunto sul passo estremo* ("MEFISTOFELE"—Boito) (in Italian)
and *Se il mio nome saper voi bramate* ("Barbiere di Siviglia"—Rossini) (in Italian)—Dmitri Alexeievitch Smirnoff
- DA461** 10 Red *Hai ben ragione* ("TABARRO"—Puccini) (in Italian)
and *La Donna è mobile* ("Rigoletto"—Verdi) (in Italian)
—Dmitri Alexeievitch Smirnoff
- DA463** 10 Red *Maria Mari!* (E. di Capua) (in Italian)
and *Mattinata* (Leoncavallo) (in Italian)—Dmitri Alexeievitch Smirnoff
- DA463** 10 Red *Mattinata* (Leoncavallo) (in Italian)
and *Maria Mari!* (E. di Capua) (in Italian)—Dmitri Alexeievitch Smirnoff
- DB583** 12 Red *Mi par d'udir ancora* ("PESCATORI DI PERLE"—Bizet) (in Italian)
and *O dolce incanto* (Il sogno) ("Manon"—Massenet) (in Italian)
—Dmitri Alexeievitch Smirnoff
- DB583** 12 Red *O dolce incanto* (Il sogno) ("MANON"—Massenet) (in Italian)
and *Mi par d'udir ancora* ("Pescatori di Perle"—Bizet) (in Italian)
—Dmitri Alexeievitch Smirnoff
- DB582** 12 Red *Se il mio nome saper voi bramate* ("BARRIERE DI SICILIA"—Rossini) (in Italian)
and *Giunto sul passo estremo* ("Mefistofele"—Boito) (in Italian)
—Dmitri Alexeievitch Smirnoff

T

TAMAGNO, FRANCESCO (the late), Tenor (Tahm-mahn'-yoh)—For Records see Catalogue, No. 2, issued separately.

All Speeds are 78 unless otherwise indicated.

Te

TETRAZZINI, LUISA, Soprano (Tet-trah-tzee'-nee)

Tetrazzini was born at Florence, and comes of a family of musicians. Her early musical training was gained at the hands of her sister Eva (Mme. Campanini), and she also studied under Signor Ceccherini at the Liceo Musicale, Florence. In 1895 she made an appearance at the Teatro Pagliani as *Inez* in "L'Africana." Her real début, however, took place later at Rio de Janeiro as *Violetta* in "La Traviata." Then followed ten years or more of continued triumphs in Brazil, Argentine, Italy, Spain, Portugal and Russia. It remained for San Francisco to introduce her to the English-speaking world, and on November 2nd, 1907, came her sensational first appearance at Covent Garden, which made her a star of the first magnitude and established her name and fame. The tumultuous receptions given her during the next few months are now matters of musical history. She visited New York in January, 1908, meeting with extravagant success there, and since that time she appeared regularly every season both in England and America. During the war Mme. Tetrazzini remained in Italy, working and singing for the war charities of her native country. In September, 1919, she made her reappearance in London, at the Albert Hall, and has appeared each season since then in London and the principal Provincial centres.

Her voice is remarkable for its purity and great range, and is brilliant beyond description in coloratura work. Of the many "His Master's Voice" records this universally popular artist has made, it is enough to say that every supreme quality of Tetrazzini's voice is mirrored with delightful fidelity.

THE TETRAZZINI RECORDS

Number	Size	Label	
DB539	12	Red	Addio, del passato bei sogni ridenti ("TRAVIATA"—Verdi) (in Italian) and Saper vorreste ("Ballo in Maschera"—Verdi) (in Italian) —Luisa Tetrazzini
DB531	12	Red	Ah! fors'è lui che l'anima ("TRAVIATA"—Verdi) (in Italian) and Sempre libera degg'io festeggiare ("Traviata"—Verdi) (in Italian) —Luisa Tetrazzini
DB533	12	Red	Ah! non credea mirarti ("SONNAMBULA"—Bellini) (in Italian) and Ah! non giunge uman pensiero ("Sonnambula"—Bellini) (in Italian) (flute obl. by Barone and orch.) —Luisa Tetrazzini
DB533	12	Red	Ah! non giunge uman pensiero ("SONNAMBULA"—Bellini) (in Italian) (flute obl. by Barone and orch.) and Ah! non credea mirarti ("Sonnambula" —Bellini) (in Italian) —Luisa Tetrazzini
DB523	12	Red	Air and Variations (Proch) (in Italian) (with orch. and flute obl. by Barone) (81) and Carceleras ("Hijas del Zebedeo"—Chapi) (in Spanish) —Luisa Tetrazzini
DB535	12	Red	Ardon gl' incensi ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian) (flute obl. by Albert Fransella with orch.) and Io non so più l'Annetta ("Comare"—F. and L. Ricci) (in Italian) —Luisa Tetrazzini
DB543	12	Red	Ballata d'Ofelia, Atto 4 ("AMLETO"—Thomas) (in Italian) and O luce di quest' anima ("Linda di Chamounix"—Donizetti) (in Italian) —Luisa Tetrazzini
DB537	12	Red	Batti, batti, o bel Masetto ("DON GIOVANNI"—Mozart) (in Italian) and Bel raggio lusinghier ("Semiramide"—Rossini) (in Italian) —Luisa Tetrazzini
DB537	12	Red	Bel raggio lusinghier ("SEMIAMIDE"—Rossini) (in Italian) (80) and Batti, batti, o bel Masetto ("Don Giovanni"—Mozart) (in Italian) —Luisa Tetrazzini
DB526	12	Red	Bonnie Sweet Bessie (Gilbert) and The Swallows (Coven)—Luisa Tetrazzini
DB532	12	Red	Candida Durga (Preghiera) ("LAKMÉ"—Delibes) (in Italian) (with chorus and orch.) (80) and Doo' è l'indiana bruna ("Lakmé"—Delibes) (in Italian) —Luisa Tetrazzini
DB523	12	Red	Carceleras ("HIJAS DEL ZEBEDEO"—Chapi) (in Spanish) and Air and Variations (Proch) (in Italian) (with orch. and flute obl. by Barone) —Luisa Tetrazzini
DB689	12	Red	Carnevale di Venezia, Part I (arr. Benedict) (in Italian) and Carnevale di Venezia, Part II (arr. Benedict) (in Italian) —Luisa Tetrazzini
DB536	12	Red	Caro nome che il mio cor ("RIGOLETTO"—Verdi) (in Italian) and D'amor sull' ali rosee ("Trovatore"—Verdi) (in Italian) —Luisa Tetrazzini
2-033027	12	Red	Charmant oiseau (Couplets du Mysoli) ("PERLE DU BRÉSIL"—David) (Single-sided) —Luisa Tetrazzini
DB536	12	Red	D'amor sull' ali rosee ("TROVATORE"—Verdi) (in Italian) and Caro nome che il mio cor ("Rigoletto"—Verdi) (in Italian) —Luisa Tetrazzini

HIS MASTER'S VOICE RED LABEL RECORDS

THE TETRAZZINI RECORDS—Continued

- Number Size Label
DB532 12 Red Dov'è l'indiana bruna ("LAKMÉ"—Delibes) (in Italian)
 and Candida Durga (Pregiera) ("Lakmé"—Delibes) (80) (with
 chorus and arch.)—Luisa Tetrazzini
- DB530** 12 Red Eco, L' (Eckert) (in Italian)
 and Grande Valse, Op. 10 (Venzano) (in Italian)—Luisa Tetrazzini
- DB530** 12 Red Grande Valse, Op. 10 (Venzano) (in Italian)
 and L'Eco (Eckert) (in Italian)—Luisa Tetrazzini
- DB535** 12 Red Io non sono più l'Annetta ("COMARE"—F. and L. Ricci) (in Italian)
 and Ardon gl'incensi ("Lucia di Lammermoor"—Donizetti) (in Italian)
 (flute obl. by Albert Fransella and arch.)—Luisa Tetrazzini
- DB540** 12 Red Io son Titania (Polonaise) ("MIGNON"—Thomas) (in Italian) (77)
 and Tacea la notte placida ("Trovatore"—Verdi) (in Italian)
 —Luisa Tetrazzini
- DB529** 12 Red Mercè, dilette amiche ("VESPERI SICILIANI"—Verdi) (in Italian)
 and Ritorna vincitor ("Aida"—Verdi) (in Italian) (81)—Luisa Tetrazzini
- DB543** 12 Red O luce di quest'anima ("LINDA DI CHAMOUNIX"—Donizetti) (in Italian)
 and Ballata d'Ofelia, Atto 4 ("Amleto"—Thomas) (in Italian)
 —Luisa Tetrazzini
- DB534** 12 Red Ombra leggera ("DINORAH"—Meyerbeer) (in Italian)
 and Solveig's Song, Op. 23, No. 1 ("Peer Gynt"—Grieg) (in Italian)
 —Luisa Tetrazzini
- DB690** 12 Red Pastorale ("ROSALINDA"—Francesco Veracini) (in Italian)
 and Una voce poco fa ("Barbiere di Siviglia"—Rossini) (in Italian)
 —Luisa Tetrazzini
- DB529** 12 Red Polonaise—"Mignon"—See "Io son Titania"
 Ritorna vincitor ("Aida"—Verdi) (in Italian) (81)
 and Mercè, dilette amiche ("Vesperi Siciliani"—Verdi) (in Italian)
 —Luisa Tetrazzini
- DB539** 12 Red Saper vorreste ("BALLO IN MASCHERO"—Verdi) (in Italian)
 and Addio, del passato bei sogni ridenti ("Traviata"—Verdi) (in Italian)
 —Luisa Tetrazzini
- DB531** 12 Red Sempre libera degg'io folleggiare ("TRAVIATA"—Verdi) (in Italian)
 and Ah! fors'è lui che l'anima ("Traviata"—Verdi) (in Italian)
 —Luisa Tetrazzini
- DB534** 12 Red Solveig's Song, Op. 23, No. 1 ("PEER GYNT"—Grieg) (in Italian) (80)
 and Ombra leggera ("Dinorah"—Meyerbeer) (in Italian)—Luisa Tetrazzini
- DB526** 12 Red Swallows, The (Cowen) (81)
 and Bonnie Sweet Bessie (Gilbert)—Luisa Tetrazzini
- DB540** 12 Red Tacea la notte placida ("TROVATORE"—Verdi) (in Italian)
 and Io son Titania (Polonaise) ("Mignon"—Thomas) (in Italian)
 —Luisa Tetrazzini
- DB690** 12 Red Una voce poco fa ("BARBIERE DI SIVIGLIA"—Rossini) (in Italian)
 and Pastorale ("Rosalinda"—Francesco Veracini) (in Italian)
 —Luisa Tetrazzini
- SEXTET BY TETRAZZINI, CARUSO, AMATO, JOURNET, BADA AND JACOB**
2-054034 12 White Chi mi frema ("LUCIA DI LAMMERMOOR"—Donizetti) (in Italian)
 (Single-sided) and Tetrazzini-Amato-Bada-Carusio-Jacoby-Journet

THIBAUD, JACQUES, Violinist

The most celebrated of French violinists and one of the greatest virtuosos who enjoys the appreciation of the public throughout the world. Born at Bordeaux, on September 27th, 1880, Jacques Thibaud first studied music with his father, commencing the piano at the early age of four; at six years of age, he was able to accompany, in public, a sonata of Mozart. It was, however, the violin for which he was destined to show such a great gift. In 1892, at the Concerts d'Angers, he already showed wonderful promise, and a marvellous comprehension of his subject.

At 13 years of age he entered the Paris Conservatoire, as a pupil of Marsick, obtaining distinction from the first, and gaining a First Prize at the Concours in the following year.

Entering the Colonne Orchestra, he became in a very short time first violin, and his rendering of Deluge's "Prelude" and Saint-Saëns' "Havanaise" created a great sensation. Following on his visit to Brussels (under the auspices of Ysaye), he visited Germany, Russia, Switzerland, Austria, Spain, the United States, Italy and England, meeting everywhere with the greatest enthusiasm.

Added to his brilliancy as a concert artist, Thibaud excels also in chamber music.

All Speeds are 78 unless otherwise indicated.

THE THIBAUD RECORDS

Th	Number	Size	Label	
	DA440	10	Red	Sérénité, Op. 45, No. 5 (Vieuxtemps) (with piano) and Slavonic Dances, No. 1, G Minor (Dvořák-Kreisler) (with piano) —Jacques Thibaud
	DA440	10	Red	Slavonic Dances, No. 1, G Minor (Dvořák-Kreisler) (with piano) and Sérénité, Op. 45, No. 5 (Vieuxtemps) (with piano)—Jacques Thibaud

W

WERRENATH, REINALD, Baritone

WERRENATH AND GARRISON

Number	Size	Label	
DA513	10	Red	Là ci darem la mano! ("DON GIOVANNI"—Mozart) (in Italian) and Hymne au Soleil ("Coeq d'Or"—Rimsky-Korsakoff) (in French) —Mabel Garrison

WERRENATH AND McCORMACK

Number	Size	Label	
DA172	10	Red	Crucifix (Faure) and The moon hath raised her lamp above ("Lily of Killarney"—Benedict) —Werrenath and McCormack
DA172	10	Red	Moon hath raised her lamp above, The ("Lily of Killarney"—Benedict) and Crucifix (Faure)—Werrenath and McCormack

QUARTET BY WERRENATH, BORI, JACOBY AND McCORMACK

Number	Size	Label	
DM104	12	P. Gn.	Bella figlia dell'amore ("RIGOLETTO"—Verdi) (in Italian) and Parigi, o cara, noi lasceremo ("Traviata"—Verdi) (in Italian) —Bori and McCormack

WHITEHILL, CLARENCE, Baritone

Clarence Whitehill was born in 1872 at Marengo, Iowa, U.S.A. After studying for a while at Chicago, he came to Europe and placed himself under the tuition of the famous teacher, Sbriglia, of Paris. His début was made in 1898, at the Théâtre de la Monnaie, Brussels, and he subsequently appeared at the Opéra Comique, Paris, and the Metropolitan Opera House, New York. A Bayreuth engagement followed in 1903, and in 1905 he made a successful first appearance in London as *Wotan* in the "Rheingold." It is with this part, in the three first plays of the "Ring," and with the rôle of *Gunter* in "Götterdämmerung," that Whitehill has especially identified himself, both here and in America.

During the famous Beecham seasons in London in 1910, 1911 and 1912, the American baritone created with conspicuous success several rôles in Straussian and other operas, particularly that of *John the Baptist* in "Salome." He has always been tremendously popular with British audiences and has sung his best airs for the following "His Master's Voice" records.

THE WHITEHILL RECORDS

Number	Size	Label	
DA380	10	Red	Bedouin love song (Pinsuti) and Mate o' mine (Elliott)—Clarence Whitehill
DA522	10	Red	Clear the way for the calf of gold ("FAUST"—Gounod) and Leb' wohl, du kühnes, herrliches Kind ("Die Walküre"—Wagner) (in German)—Clarence Whitehill
DB438	12	Red	It is enough! ("ELIJAH"—Mendelssohn) and The Two Grenadiers (Schumann)—Clarence Whitehill
DA522	10	Red	Leb' wohl, du kühnes, herrliches Kind ("Die Walküre"—Wagner) (in German) and Clear the way for the calf of gold ("Faust"—Gounod) —Clarence Whitehill
DB435	12	Red	Lord God of Abraham ("ELIJAH"—Mendelssohn) and Why do the Nations? ("Messiah"—Handel) (orch. cond. by Percy Pitt) —Clarence Whitehill
DA330	10	Red	Mate o' mine (Elliott) and Bedouin love song (Pinsuti)—Clarence Whitehill
DB439	12	Red	Mein Vater! (Amfortas' Prayer) ("PARSIFAL"—Wagner) (in German) and The Rock is surrounded by Fire—Finale of opera ("Valkyrie"—Wagner) (cond. by Alfred Coates)—Clarence Whitehill

HIS MASTER'S VOICE RED LABEL RECORDS

THE WHITEHILL RECORDS—Continued

Number	Size	Label	
DB437	12	Red	Pater Noster (L. Niedermeyer) (with the Westminster Cathedral Choir under the direction of Sir R. R. Terry) (in Latin with orch.) (80) and Voila done la terrible cite ("Thais"—Massenet) (in French)—Clarence Whitehill
DB441	12	Red	"Siegfried"—Wagner—Introduction: Wotan invokes Erda (Act III) (cond. by Albert Coates) and Siegfried's ascent to the Valkyrie rock (Act III) ("Siegfried"—Wagner) (cond. by Albert Coates)—Whitehill and Davies
DB436	12	Red	Sirs! Your Toast ("CARMEN"—Bizet) and Where heavy hammers loud resound (Vulcan's song) ("PHILEMON ET BAUCIS"—Gounod)—Clarence Whitehill
DB438	12	Red	Two Grenadiers, The (Schumann) and It is enough! ("Elijah"—Mendelssohn)—Clarence Whitehill
DB439	12	Red	"Valkyrie"—Wagner—The Rock is surrounded by Fire—Finale of Opera (cond. by Albert Coates) and Mein Vater! (Amfortas' Prayer) ("Parsifal"—Wagner) (in German)—Clarence Whitehill
DB440	12	Red	"Valkyrie"—Wagner—Wotan bids farewell to Brünnhilde—Act III (cond. by Albert Coates) and Wotan kisses Brünnhilde into a deep slumber—Act III ("Valkyrie"—Wagner) (cond. by Albert Coates)—Clarence Whitehill
DB440	12	Red	"Valkyrie"—Wagner—Wotan kisses Brünnhilde into a deep slumber—Act III (cond. by Albert Coates) and Wotan bids farewell to Brünnhilde—Act III ("Valkyrie"—Wagner) (cond. by Albert Coates)—Clarence Whitehill
DB437	12	Red	Voila donc la terrible cite ("Thais"—Massenet) (in French) and Pater Noster (L. Niedermeyer) (with the Westminster Cathedral Choir under the direction of Sir R. R. Terry) (in Latin with orch.)—Clarence Whitehill
DB436	12	Red	Where heavy hammers loud resound (Vulcan's song) ("PHILEMON ET BAUCIS"—Gounod) and Sirs! your toast ("Carmen"—Bizet)—Clarence Whitehill
DB435	12	Red	Why do the Nations? ("MESSIAH"—Handel) (orch. by Percy Pitt) (81) and Lord God of Abraham ("Elijah"—Mendelssohn)—Clarence Whitehill

WHITEHILL AND DAVIES

DB441	12	Red	"Siegfried"—Wagner—Siegfried's ascent to the Valkyrie rock (Act III) (cond. by Albert Coates) and Introduction: Wotan invokes Erda (Act III) ("Siegfried"—Wagner) (cond. by Albert Coates)—Clarence Whitehill
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WILLIAMS, EVAN (the late), Tenor

Born at Mineral Springs, Ohio, of Welsh extraction, Evan Williams enjoyed immense popularity in the United States. After some experience in a church choir, he began his serious studies at the age of twenty-three, at first under the tuition of Mme. Louise von Feilitzsch, of Cleveland, Ohio, and afterwards with Professor James Sauvage, of New York. About 1893 he came to England, where his exceptional singing caused a profound sensation. He sang with many choral societies throughout the Kingdom, in "Job," "The Dream of Gerontius," "The Damnation of Faust," and other works. His fame in England is secured by a large and diversified series of "His Master's Voice" records, including excerpts from opera and oratorio, lieder, and ballads old and new. His voice was of that soft, sympathetic quality that one associates with Welsh singers, and he produced his top C with consummate ease.

In the autumn of 1912, Evan Williams was brought over specially from the United States for the celebrated Provincial Tour arranged for the New Symphony Orchestra with Landon Ronald; this tour was devised and managed by The Gramophone Company, Ltd., with the object of familiarising provincial England with the greatness of this famous orchestra and Landon Ronald its talented leader, Evan Williams and Miss Irene Scharer.

THE WILLIAMS RECORDS

Number	Size	Label	
DA392	10	Red	Acushla Machree (Julian Edwards) (with piano) (76) and Jean (Burleigh) (with piano)—Evan Williams
DA388	10	Red	Ah, love! but a day (Daniel Protheroe) and Alice, where art thou? (Ascher)—Evan Williams
DA388	10	Red	Alice, where art thou? (Ascher) and Ah, love! but a day (Daniel Protheroe)—Evan Williams
DA390	10	Red	Auld Lang Syne (83) and Pipes of Gordon's men (Hammond)—Evan Williams

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE WILLIAMS RECORDS—Continued

Wi

Number Size Label

- DA386 10 Red Bay of Biscay, The (Davy) (80)
and Goodbye, sweetheart, goodbye (Hatton)—Evan Williams
- DB449 12 Red Be thou faithful! ("St. Paul"—Mendelssohn)
and Open the gates of the temple (Knapp)—Evan Williams
- DA391 10 Red Beautiful Isle of Somewhere (Fearis) (80)
and Because (d'Hardelot)—Evan Williams
- DA391 10 Red Because (d'Hardelot)
and Beautiful Isle of Somewhere—Evan Williams
- DB455 12 Red Beloved, it is morn (Aylward)
and O, Na Byddai'n Haf o Hyd (Davies) (in Welsh)—Evan Williams
- DB416 12 Red Crossing the Bar (Willeby) (with organ and piano) (81)
and Flow gently, Devo (Parry) (with piano)—Williams and Radford
- DB458 12 Red Cujus Animam ("STABAT MATER"—Rossini) (in Latin) (81)
and Ingemisco ("Requiem"—Verdi) (in Latin)—Evan Williams
- DB445 12 Red Death of Nelson, The (J. Abraham)
and The song that reached my heart (Jordan)—Evan Williams
- DB452 12 Red Face to face (Johnson)
and My Pretty Jane (Bishop)—Evan Williams
- DA385 10 Red From the land of the sky blue water (Cadman)
and A perfect day (Carrie Jacobs-Bond) (cello obbl. by Rosario Bourdon, and orch.)—Evan Williams
- DB453 12 Red Furtive tear, A ("ELIXIR OF LOVE"—Donizetti)
and Like a dream ("Marta"—Flotow)—Evan Williams
- DA386 10 Red Goodbye, sweetheart, goodbye (Hatton)
and The Bay of Biscay (Davy)—Evan Williams
- DA383 10 Red Hark, hark, the lark (Schubert) (with piano)
and Softly through the night is calling—Serenade (Schubert)—Evan Williams
- DB444 12 Red Holy City, The (Stephen Adams)
and The lost chord (Sullivan)—Evan Williams
- DB447 12 Red In distant lands (Lohengrin's Narrative) ("LOHENGRIK"—Wagner)
and Morning was gleaming with roseate light (Walther's Prize Song) ("Mastersingers of Nürnberg"—Wagner)—Evan Williams
- DB458 12 Red Ingemisco ("REQUIEM"—Verdi) (in Latin)
and Cujus Animam ("Stabat Mater"—Rossini) (in Latin)—Evan Williams
- DA392 10 Red Jean (Burleigh) (with piano) (77)
and Acushla Machree (Julian Edwards) (with piano)—Evan Williams
- DB453 12 Red Like a dream ("MARTA"—Flotow)
and A furtive tear ("Elixir of Love"—Donizetti)—Evan Williams
- DA384 10 Red Loch Lomond (By yon bonnie banks) (Old Scottish Air)
and Mary of Argyle (Nelson)—Evan Williams
- DB444 12 Red Lost chord, The (Sullivan)
and The Holy City (Stephen Adams)—Evan Williams
- DA394 10 Red Mary of Argyle (Nelson)
and Loch Lomond: By yon bonnie banks (Old Scottish Air)—Evan Williams
- DA394 10 Red May morning, A (Denza) (81)
and Mother, my dear (Treharne)—Evan Williams
- DA387 10 Red Menta Gwen (Old Welsh Song) (in Welsh) (81)
and Yn iach i ti Cumri (Adieu to dear Cambria) (Old Welsh Song) (in Welsh)—Evan Williams
- DB447 12 Red Morning was gleaming with roseate light (Walther's Prize Song) ("MASTERSINGERS OF NÜRNBERG"—Wagner)
and In distant lands (Lohengrin's Narrative) ("Lohengrin"—Wagner)—Evan Williams
- DA394 10 Red Mother, my dear (Treharne)
and A May morning (Denza)—Evan Williams
- DB457 12 Red My ain folk (Lemon)
and Oh, dry those tears (Del Riego)—Evan Williams
- DB452 12 Red My Pretty Jane (Bishop)
and Face to face (Johnson)—Evan Williams
- DA393 10 Red O Holy Night (Adolphe Adam) (with cello obbl. and orch.)
and Then shall the righteous shine forth ("Elijah"—Mendelssohn)—Evan Williams
- DB456 12 Red O, Na Byddai'n Haf o Hyd (Davies) (in Welsh) (81)
and Beloved, it is morn (Aylward)—Evan Williams
- DB443 12 Red O Paradise ("AFRICANA"—Meyerbeer) (81)
and Spirit so fair ("Favorita"—Donizetti)—Evan Williams
- DB457 12 Red Oh, dry those tears (Del Riego)
and My ain folk (Lemon)—Evan Williams
- DB449 12 Red Open the gates of the temple (Knapp) (80)
and Be thou faithful ("St. Paul"—Mendelssohn)—Evan Williams
- DB448 12 Red Palms, The (Faure)
and Sorrows of Death ("Hymn of Praise"—Mendelssohn)—Evan Williams
- DA385 10 Red Perfect day, A (Carrie Jacobs-Bond) (cello obbl. by Rosario Bourdon, and orch.)
and From the land of the sky blue water (Cadman)—Evan Williams
- DA390 10 Red Pipes of Gordon's men (Hammond)
and Auld Lang Syne—Evan Williams
- DA395 10 Red Return of Spring (Schumann)
and A spray of roses (Sanderson)—Evan Williams

HIS MASTER'S VOICE RED LABEL RECORDS

THE WILLIAMS RECORDS—Continued

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|-------------------|--|
| Number Size Label | |
| DA383 10 Red | Softly through the night is calling—Serenade (Schubert) (81)
and <i>Hark, hark, the lark</i> (Schubert) (with piano)—Evan Williams |
| DB445 12 Red | Song that reached my heart, The (Jordan)
and <i>The Death of Nelson</i> (J. Abraham)—Evan Williams |
| DB448 12 Red | Sorrows of Death ("HYMN OF PRAISE"—Mendelssohn)
and <i>The Palms</i> (Faure)—Evan Williams |
| DB451 12 Red | Spirit Flower, A (Campbell-Tipton)
and <i>Your tiny hand is frozen</i> ("Bohème"—Puccini)—Evan Williams |
| DB443 12 Red | Spirit so fair ("FAVORITA"—Donizetti)
and <i>O Paradise</i> ("Africana"—Meyerbeer)—Evan Williams |
| DA395 10 Red | Spray of roses, A (Sanderson)
and <i>Return of Spring</i> (Schumann)—Evan Williams |
| DA393 10 Red | Then shall the righteous shine forth ("ELIJAH"—Mendelssohn)
and <i>O Holy Night</i> (Adolphe Adam) (with cello obbl. and orch.)—Evan Williams |
| DA528 10 Red | Tim Rooney's at the Fightin' (Norah Flynn)
and <i>Y deryn pur</i> (Old Welsh Song) (H. Roberts) (in Welsh)—Evan Williams |
| DA528 10 Red | Y deryn pur (Old Welsh Song) (H. Roberts) (in Welsh)
and <i>Tim Rooney's at the Fightin'</i> (Norah Flynn)—Evan Williams |
| DB451 12 Red | Your tiny hand is frozen ("BOHÈME"—Puccini) (81)
and <i>A Spirit Flower</i> (Campbell-Tipton)—Evan Williams |
| DA387 10 Red | Yn iach i ti Cumri (Adieu to dear Cambria) (Old Welsh Song) (in Welsh)
and <i>Mentra Gwen</i> (Old Welsh Song) (in Welsh)—Evan Williams |

WILLIAMS AND RADFORD

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| DB446 12 Red | Crucifix, The (Faure) (with organ and piano) (81)
and <i>It is of the Lord's great mercies</i> ("Abraham"—Molique)
—Williams and Radford |
| DB416 12 Red | Flow gently, Deva (Parry) (with piano) (80)
and <i>Crossing the Bar</i> (Willeby) (with organ and piano)—Evan Williams |
| DB446 12 Red | It is of the Lord's great mercies ("ABRAHAM"—Molique) (80)
and <i>The Crucifix</i> (Faure) (with organ and piano)—Williams and Radford |

Z

ZANELLI, RENATO, Baritone (Tsah-nel'-lee)

This remarkable young Chilean baritone who, with a single step, has taken his place among the great singers, has been added to our list of artists. Although he is only in the twenties, he is not simply "an artist of the future," he is an artist of the present and a great one. Zanelli has a true baritone voice of great range, power, sweetness and flexibility.

His operatic debut took place successfully in December, 1919, with the Metropolitan Opera Company, New York.

THE ZANELLI RECORDS

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|-------------------|--|
| Number Size Label | |
| DB459 12 Red | A tanto amor! ("FAVORITA"—Donizetti) (in Italian)
and <i>Pari siamo!</i> ("Rigoletto"—Verdi) (in Italian)—Renato Zanelli |
| DA399 10 Red | Buona, Zazà, del mio buon tempo ("ZAZÀ"—Leoncavallo) (in Italian)
and <i>Zazà, Zazà, piccola Zingara</i> ("Zazà"—Leoncavallo) (in Italian)
—Renato Zanelli |
| DA400 10 Red | Dans mes voyages ("CLOCHES DE CORNEVILLE"—Planquette) (in French)
and <i>Madrigal de Mai</i> (M. Nitke) (in French)—Renato Zanelli |
| DA400 10 Red | Madrigal de Mai (M. Nitke) (in French)
and <i>Dans mes voyages</i> ("Cloches de Corneville"—Planquette) (in French)
—Renato Zanelli |
| DA397 10 Red | Marianina (Ferri) (in Italian)
and <i>O Primavera</i> (Tirindelli) (in Italian)—Renato Zanelli |
| DA396 10 Red | Nido di memorie, Un (Prologo, parte 2) ("PAGLIACCI"—Leoncavallo) (in Italian)
and <i>Si può?</i> (Prologo, parte 1) ("Pagliacci"—Leoncavallo) (in Italian)
—Renato Zanelli |
| DA397 10 Red | O Primavera (Tirindelli) (in Italian)
and <i>Marianina</i> (Ferri) (in Italian)—Renato Zanelli |
| DB459 12 Red | Pari siamo! ("RIGOLETTO"—Verdi) (in Italian)
and <i>A tanto amor!</i> ("FAVORITA"—Donizetti) (in Italian)—Renato Zanelli |

All Speeds are 78 unless otherwise indicated.

HIS MASTER'S VOICE RED LABEL RECORDS

THE ZANELLI RECORDS—Continued

Number	Size	Label	
Za			
DA398	10	Red	Si può? (Prologo, parte 1) ("PAGLIACCI"—Leoncavallo) (in Italian) and Un rido di memorie (Prologo, parte 2) ("Pagliacci"—Leoncavallo) (in Italian)—Renato Zanelli
DA526	10	Red	Spagnuola, La (Di Chiara) (in Italian) and T'amo ben io! ("Wally"—Catalani) (in Italian)—Renato Zanelli
DA526	10	Red	T'amo ben io! ("WALLY"—Catalani) (in Italian) and La Spagnuola (Di Chiara) (in Italian)—Renato Zanelli
DA399	10	Red	Zazà, Zazà, piccola Zingara ("Zazà"—Leoncavallo) (in Italian) and Buona, Zazà, del mio buon tempo ("Zazà"—Leoncavallo) (in Italian)—Renato Zanelli

ZIMBALIST, EFREM, Violinist (Zim'-bal-ist)

Another famous virtuoso has been added to the list of celebrated players for "His Master's Voice." The young Russian, Efrem Zimbalist, who has created such a stir on the Continent, in Great Britain and America, was born at Rostoff on the Don in 1890, began to study the violin at the age of eight, and at seventeen completed his musical education under Leopold Auer. His debut at Petrograd was sensational, and his subsequent tours through England and America have earned for him a place among the first violinists of the day.

Zimbalist's selections are most attractive ones, and include two of his own compositions, beside several selections made in company with his wife, Alma Gluck. These numbers exhibit admirably this young artist's beauty of tone, fine phrasing and graceful delivery.

THE ZIMBALIST RECORDS

Number	Size	Label	
DB460	12	Red	Broken melody, The (Auguste van Biene) (with piano) (77) and The Lark (L'Alouette)—Romance (Glinka-Auer) (with piano)—Efrem Zimbalist
DA401	10	Red	Chant d'Automne, Op. 37, No. 10 (Tchaikovsky) (with orch.) and Larghetto (Handel) (with piano)—Efrem Zimbalist
DA402	10	Red	Chant de Vaslemoy (No. 4, Mosaïque, Suite des morceaux caractéristiques) (Halvorsen) (with piano) and Chant Nègre, Op. 32, No. 1 (Kramer) (with piano)—Efrem Zimbalist
DA402	10	Red	Chant Nègre, Op. 32, No. 1 (Kramer) (with piano) and Chant de Vaslemoy (No. 4, Mosaïque, Suite des morceaux caractéristiques) (Halvorsen) (with piano)—Efrem Zimbalist
DB461	12	Red	Cygne, Le (The Swan) (Saint-Saëns); (b) Valse in D flat, Op. 64, No. 1 (Chopin) (with piano) and Minuet in G (Beethoven); (b) Gavotte in D (Gossec) (with piano)—Efrem Zimbalist
DA404	10	Red	Deluge, Le, Op. 45—Prelude (Saint-Saëns) (with piano) and Kaleidoscope, Op. 50, No. 9—Orientale (César Cui) (with piano)—Efrem Zimbalist
DB461	12	Red	Gavotte in D (Gossec); (a) Minuet in G (Beethoven) (with piano) and Le Cygne (The Swan) (Saint-Saëns); (b) Valse in D flat, Op. 64, No. 1 (Chopin) (with piano)—Efrem Zimbalist
DB462	12	Red	Harlequin's Serenade ("MILLIONS D'ARLEQUIN"—Drigo) and Hungarian Dances—No. 20 in D minor, No. 21 in E (Joachim) (with piano)—Efrem Zimbalist
DA405	10	Red	Hebrew Melody and Dance (Zimbalist) (with piano) and Humoreske (Aulin) (with piano)—Efrem Zimbalist
DA405	10	Red	Humoreske (Aulin) (with piano) and Hebrew Melody and Dance (Zimbalist) (with piano)—Efrem Zimbalist
DB462	12	Red	Hungarian Dances—No. 20 in D minor, No. 21 in E (Joachim) (with piano) and Harlequin's Serenade ("Millions d'Arlequin"—Drigo)—Efrem Zimbalist
DA404	10	Red	Kaleidoscope, Op. 50, No. 9—Orientale (César Cui) (with piano) and Le Deluge, Op. 45—Prelude (Saint-Saëns) (with piano)—Efrem Zimbalist
DA401	10	Red	Larghetto (Handel) (with piano) and Chant d'Automne, Op. 37, No. 10 (Tchaikovsky) (with piano)—Efrem Zimbalist
DB460	12	Red	Lark, The (L'Alouette)—Romance (Glinka-Auer) (with piano) and The broken melody (Auguste van Biene) (with piano)—Efrem Zimbalist
DB586	12	Red	Légende, Op. 17 (Wieniawski) (with piano) and (a) Sicilienne; (b) Minuet (with piano)—Efrem Zimbalist
DA403	10	Red	Long ago (From "Four Songs," Op. 56) (MacDowell) (with piano) and Sonata No. 2, Op. 42—Andantino (Reger) (with piano)—Efrem Zimbalist

HIS MASTER'S VOICE RED LABEL RECORDS

THE ZIMBALIST RECORDS—Continued

Number	Size	Label	
DA493	10	Red	Massa's in the cold cold ground (Foster) (with string orch. and celeste) and Old Black Joe (Foster) (with string orch.)—Efrem Zimbalist
DB586	12	Red	Minuet : (a) Sicilienne (with piano) and Légende, Op. 17 (Wieniawski) (with piano)—Efrem Zimbalist
DB461	12	Red	Minuet in G (Beethoven) ; (b) Gavotte in D (Gossec) (with piano) and Le Cygne (The Swan) (Saint-Saëns) ; (b) Valse in D flat, Op. 64, No. 1 (Chopin) (with piano)—Efrem Zimbalist
DA493	10	Red	Old Black Joe (Foster) (with string orch.) and Massa's in the cold cold ground (Foster) (with string orch. and celeste) —Efrem Zimbalist
DA407	10	Red	Polish Dance (Drei slavische Tänze) (Zimbalist) and Sérénade, Op. 40 (d'Ambrosio) (with piano)—Efrem Zimbalist
DA406	10	Red	Sérénade, Op. 15, No. 1 (Moszkowski) and Souvenir (Drda) (with piano)—Efrem Zimbalist
DA407	10	Red	Sérénade, Op. 40 (d'Ambrosio) (with piano) and Polish Dance (Drei slavische Tänze) (Zimbalist)—Efrem Zimbalist
DB586	12	Red	Sicilienne : (b) Minuet (with piano) and Légende, Op. 17 (Wieniawski) (with piano)—Efrem Zimbalist
DA403	10	Red	Sonata No. 2, Op. 42—Andantino (Reger) (with piano) and Long ago (From "Four Songs"—Op. 56) (MacDowell) (with piano) —Efrem Zimbalist
DA406	10	Red	Souvenir (Drda) (with piano) and Sérénade, Op. 15, No. 1 (Moszkowski)—Efrem Zimbalist
DB461	12	Red	Valse in D flat, Op. 64, No. 1 (Chopin) : (a) Le Cygne (The Swan) (Saint-Saëns) (with piano) and Minuet in G (Beethoven) ; (b) Gavotte in D (Gossec) (with piano)—Efrem Zimbalist
			(For Obligatos by Zimbalist with Alma Gluck, see "Gluck, Alma, and Zimbalist")
			ZIMBALIST AND KREISLER (Accompanied by String Quartet)
DB587	12	Red	Concerto for two violins in D minor—First Movement : Vivace (Bach) (with string quartet) and Concerto for two violins in D minor—Second Movement : Largo (Bach) (with string quartet)—Zimbalist and Kreisler
DB588	12	Red	Concerto for two violins in D minor—Third Movement : Allegro (with string quartet) and Andante Cantabile, Op. 11 (Tchaikovsky) (with string quartet) —Kreisler

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